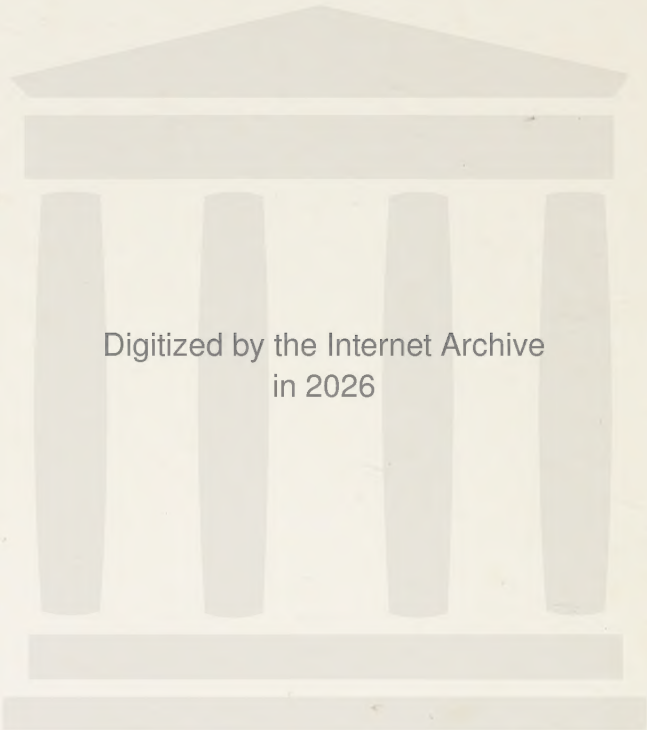
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Mrs Haggart.
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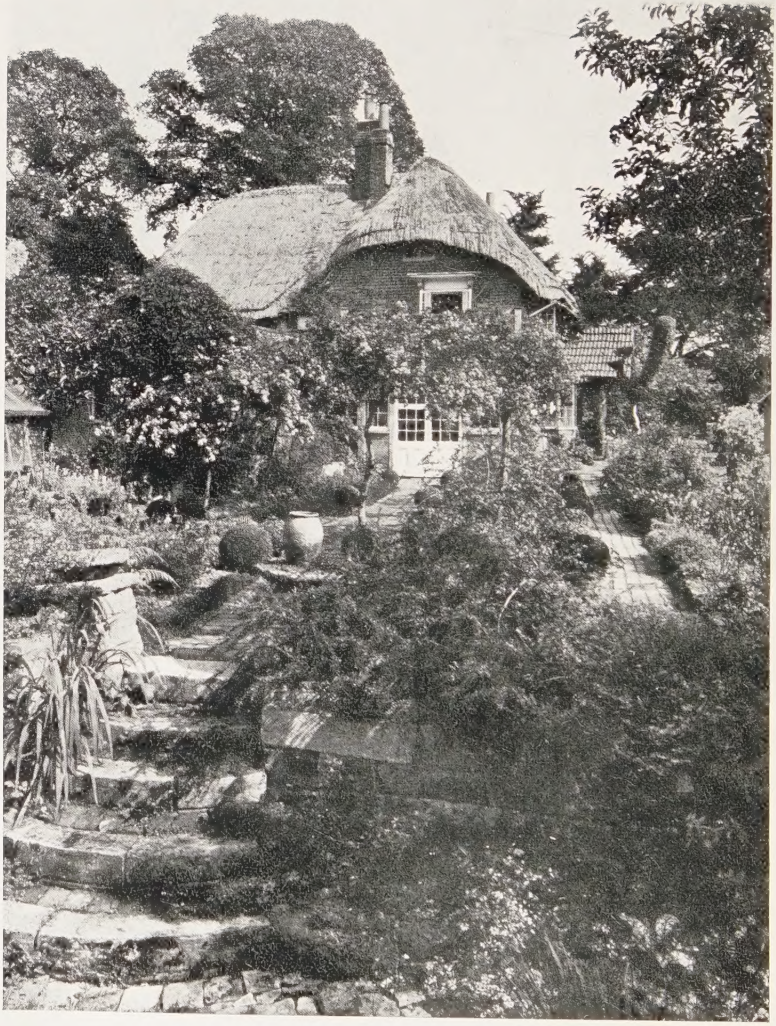
THE PLANNING AND PLANTING OF LITTLE GARDENS

First published in 1920



A Charming Little Garden.

Frontispiece.

The Planning & Planting of Little Gardens

BY

GEORGE DILLISTONE

WITH NOTES AND CRITICISMS BY

LAWRENCE WEAVER

LONDON

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1920

PREFACE

THE object of this book is to assist the owners of small garden plots to determine the best ways of laying them out, so that the greatest possible use may be made of the area, and the most picturesque effects obtained therein. Much general information has also been introduced, indicating the uses to which the garden may be put when it is made, and also what can be grown therein. It was considered unnecessary to crowd the pages with a great many detailed cultural directions or descriptions of plants, and an effort has been made rather to indicate the objective to be aimed at, and the course to pursue to attain it, than to produce a compendium of gardening lore generally. Having decided of what the garden is to consist, readers will do well to look for books treating more intimately with the particular garden feature or features they have decided to adopt.

To those who desire information on rose-growing I would commend "Rose Growing Made Easy," by E. T. Cook; for information on rock gardening, "The Rock Garden," by E. H. Jenkins. "Fruit Growing for Beginners," by F. W. Harvey, will be found useful to those desiring to garden for practical ends; and whether the garden is large or small, whether the reader is an experienced gardener or a

beginner, they will each and all both enjoy and profit by the writings of Miss Gertrude Jekyll, who writes with a practical knowledge gained by experience, and a poetic sympathy with her subjects that makes delightful reading. Moreover, such books as her "Colour Schemes for the Flower Garden" will create for the reader new ideals, new visions of delight, and therefore new pleasures.

G. D.

AUTHOR'S NOTE

SINCE the following pages were completed, in 1914, the world has undergone great changes. Whilst the Little Garden Planning Competition was still in progress the flame of war, devastating and world-wide, burst forth. By the time these pages are in print, five years will have elapsed since the idea was conceived. The lessons learnt are, however, just as valuable to-day as they were then. Perhaps in one sense they are more so. With the return of Peace there is an ardent desire to return to peaceful pursuits. Moreover, it is assured that whatever else the cessation of hostilities may fail to achieve one thing will certainly make progress, and that is the schemes for better housing of the industrial population of this country. It was in large measure for this population the competition was inaugurated.

On April 11th, 1919, His Majesty King George, in a speech delivered before representatives of the Associations of County Councils, Municipal Corporations, etc., said :

"Can we not aim at securing to the working classes in their houses the comfort, leisure, brightness, and peace which we usually associate with the word 'HOME'? The sites of the houses must be carefully

chosen and laid out, the houses themselves properly planned and equipped."

If there is one thing more than another necessary to make an Englishman's house his *home*, it is a garden. It is, therefore, to be hoped that this book may prove of service in the development of the surroundings of many a new as well as many an old home.

January, 1920.

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THE PLANNING AND PLANTING OF LITTLE GARDENS

CHAPTER I

INTRODUCTION — SOME REMARKS ON THE AIMS AND OBJECTS OF GARDEN DESIGN— OBJECTS OF THE "LITTLE GARDEN PLANNING COMPETITION"

"We ascribe beauty to that which is simple; which has no superfluous parts; which exactly answers its end; which stands related to all things; which is the mean of many extremes." So wrote Emerson, with perhaps no dream of gardens in his philosophy. Nevertheless, in these words he gives expression to one of the most important principles governing successful garden design—Simplicity.

It might be argued from this premise that the less there is of design in a garden the more nearly it attains the ideal. That is to say, that a rectangular plot of ground with a house placed on it is satisfactory when surrounded by the usual severe narrow borders and gravel paths that conform exactly to the lines and angles formed by the fences enclosing it.

That this is what many people, notably suburban builders, really think is evidenced by the type of garden effort (or, rather, no effort) prevailing throughout the length and breadth of the land. And are they

successful? Is there one of them that compels a second glance except that of disgust? Do even well-grown plants, when they happen to exist under such conditions, serve to redeem the absolute lack of the imaginative faculty such gardens proclaim? True, they are simple enough, but it is the simplicity of the building plot, not of the garden, the simplicity of a barren negation and ugly inanity, but it is not beautiful. But the garden to be successful must be beautiful, and "Things are pretty, graceful, rich, elegant, handsome, but until they speak to the imagination not yet beautiful," and simplicity in the garden must therefore mean something more than mere severity of line and neglect of all design.

It is essential, then, that the garden to be good must be of good design. This is equally true of the large or small garden; but if it is applicable to the large, wherein many crudities of conception may be to some extent redeemed by the existence of indestructible natural features, how much more important is it when considering the small garden plot. In the first case there may be fine trees, natural slopes and undulations, and a general air of spaciousness that partly obliterates the sense of bad work in garden design. In the latter the small garden plot has little beauty of its own; it is "cabin'd, cribb'd, confin'd," by a sense of fences that seem always too near. Its outline, conforming to the commercial instincts of the land agent who has cut up the estate into building plots, is usually the direct opposite of all that makes for beauty. To the gardener such outlines exist only to be hidden, and hidden in such a way that the very material used for

the purpose shall in itself create that atmosphere of beauty that "swims on the light of forms."

There are also some people who seem to think that to leave things as they are is to leave them natural, and even carry this idea to the length of allowing weeds to grow in paths, encouraging an air of general neglect throughout the garden. To leave things as they are in the woods and fields, on the hills, and by the riversides, may be to leave them natural, and seeing that Nature makes a perpetual effort to attain the beautiful, such neglect there may be justifiable. In the small garden it is merely absurd. The garden is an artificial creation for a specific purpose. It is the room of the house that is out of doors. As man's handiwork it should bear the indelible stamp of man's art and craft. "If a man can build—can take such advantage of Nature that all her powers serve him—this is still the legitimate domain of beauty."

But because the garden to be beautiful must be the deliberate outcome of studied design it must not end with design, nor must it depend on it alone for its attractions. The outcome of effort, it must appear to be as effortless as may be. No one in visiting a garden for the first time should be conscious that the design is good, but merely that it is a good garden. The garden does not exist for its design, but because of, sometimes in spite of, it. The garden is a place wherein to paint those pictures we love with the forms and colours that Nature provides, and these are living, growing things that must be allowed to live and grow freely and happily if they are to fulfil their objects. They are the true beauty of the garden, the design

exists as the dead frame to their living pictures. Nor should the frame be so rich and obtrusive that it becomes an obsession at the cost of the picture. This, then, is the true simplicity and therefore beauty of the garden, that the design "has no superfluous parts, and exactly answers its end." There is a "compelling reason in the uses of the plant, for every novelty of colour and form, and our art saves material by more skilful arrangement."

Variety in Tastes and Desires

So much, then, for the necessity of well-considered design in gardens generally, and in the small garden in particular. But in a world where no two people think exactly alike on all subjects there is bound to be a great variety of tastes in gardening. Indeed, I am not sure that gardening does not offer a greater variety of conceptions of what is desirable than any other analogous subject. You may build houses to set patterns and suit many people, but your gardens will never be alike, even though you may use the same design, for, though all enthusiastic gardeners emulate what they consider to be best in their neighbour's garden, they also endeavour to excel in this and other directions. Moreover, it is very rare that even a simple design can be applied with equal success to two sites. Even if it could, one desires roses, and roses therefore become the keynote of the garden scheme. Another prefers Sweet Peas, or spring flowering bulbs, or flowering shrubs, and gardens for them. Yet another chooses to devote considerable space to vegetables or fruit; whilst of two neighbours, the one delights in

growing out of doors those plants that are not hardy in winter, and consequently has to arrange for their protection by building glass houses or other heated structures; the other scorns the plants that require coddling, and prefers those that will rejoice in the open air all the year round. All these factors, and many others, have to be considered in the preparation of a garden plan, whether of small or large extent, and here, again, it is far more necessary to carefully weigh the pros and cons in the smaller garden than in the larger, as in the latter, area may conceivably be of no consequence, whilst in the former it is of the utmost importance.

Objects of the Garden Planning Competition

When the idea of the competition was first suggested there were two objects that were considered worthy of attainment thereby. The first was that it was well to encourage the possessors of small garden plots to look for something beyond a stereotyped and unimaginative garden scheme if they were to obtain the fullest enjoyment therefrom. The promoters were eager to turn the attention of the competitors in the direction of aspirations after something beyond the backyard treatment of the average town or suburban garden. As the opening remarks of the announcement of the competition stated, it was realized that—

"For every great garden planned on spacious lines and expensively planted, there are a thousand little gardens which deserve no less thought and invention if they are to give their owners all the pleasure to be won from the happiest of recreations—gardening. Not

so many years ago the little garden, whether in town or suburb, or even deep in the country, was a thoughtless affair ; a few beds of geraniums and roses, a border of annuals and perennials in small and dull variety, and perhaps a shrubbery, all laid out without reference to the house or to each other. Since then the cultivation of flowers and shrubs, fruit and vegetables, has developed at a great speed. And it has done this side by side with a growing attention to the sister art of garden design, which includes not only the laying out of ground on simple and artistic lines, but also the use of flowers in harmonious groupings.

"All this has been well understood and practised in the greater gardens, where an increasing reliance is set on those more formal qualities which made the beauty of the Old English garden. It remains to show that the little garden is no less capable of beautiful treatment. The miniature can be as great a work of art as the full-length portrait."

The second object was that by so getting together the ideas and thoughts of many people, and carefully analyzing and, if necessary, criticizing them, much helpful information might be given to people possessing similar sites, and it is for the purpose of presenting this in the most convenient form that the present volume is compiled.

Four typical sites were chosen, and their plans, now reproduced on a small scale, were submitted to intending competitors.

No. 1 shows a level site with a narrow frontage of 40 feet and a total depth of 120 feet. This is an average small suburban plot, and its lay-out and planting has an importance not ordinarily recognized.

No. 2 shows the type of site which results when an

Ground Plan of Site 4

enthusiastic gardener, living next door to a man who cares for none of these things, buys or rents part of his neighbour's garden. The L-shaped plot thus secured gives opportunity for variation in design which is impossible on a narrow rectangular plot. The site is level.

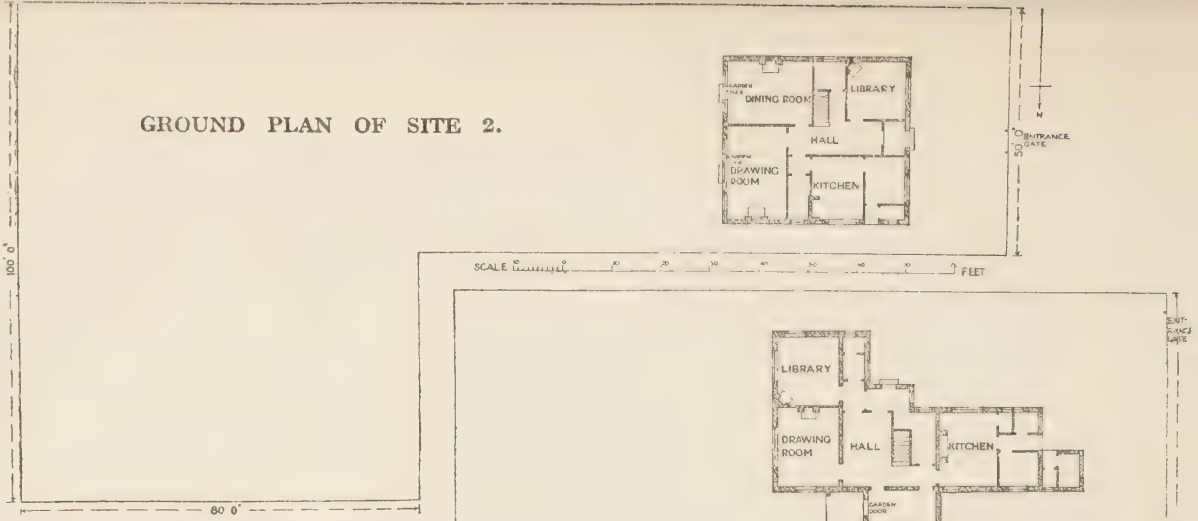
No. 3 shows a site such as is often found in the more distant suburbs of large towns, and even in the heart of the country, where there is a wide frontage and much less depth in proportion. This shape creates a new set of problems for the designer. The site slopes 3 feet downwards from east to west.

No. 4 shows a corner site formed by two converging roads, and its irregularity gives opportunity for unusual treatment. This site has a slope of 5 feet downwards from north to south.

Certain conditions were imposed on competitors, but need not be entered into here, except that for the guidance of readers it may be mentioned that the following restrictions as to cost were imposed and carefully considered during the judging. For site No. 1 it was estimated that the expenditure for the laying out of the ground should not exceed a maximum of £20; for No. 2, £40; No. 3, £60; No. 4, £100.* This was considered to be about the probable amounts that the owners of such sites would be able to afford thereon. These amounts were not to include any allowance for plants, trees, shrubs, or sowing lawns. It was assumed that in all cases the owners of such gardens would

* The competition took place in 1914, and the estimates then formed will need to be modified to bring them into relation with the increased values of to-day.

GROUND PLAN OF SITE 2.



THESE GROUND PLANS HAVE BEEN CHOSEN AS TYPICAL SITES FOR SMALL GARDENS.

GROUND PLAN OF SITE 3.

employ their own energies, and by carrying out much of the necessary work themselves save the cost of a labourer, but their time was not included in the cost.

Perhaps it will be well to emphasize this point, that the competition was designed essentially for the benefit of those who garden for themselves. No effort was made to encourage the development of costly, though perchance beautiful, ideas that involved great initial expense and a permanent maintenance cost higher than was warranted by the size of site, class of house, and its probable occupants. Nevertheless, this is not to say that many of those features of design and ornament that give character and æsthetic charm to large gardens were to be excluded. Indeed, it will be found on looking through the following pages that there are many pretty ideas suggested, that although they would be quite successful on a small scale, could easily be elaborated and developed to suit gardens of much greater extent. There is this in gardening, that the greater may always learn from the lesser ; and though the cottage garden may be contemptible in size when compared with that surrounding the neighbouring mansion, it is so often a more affectionately, and therefore carefully and intimately, developed handiwork, that the greater garden can take many lessons therefrom.

There is this also in gardening, that dogmatic principles have no place. Gardening is an individualistic pursuit, and a free art. It gives the fullest expression to the æsthetic aspirations of its owner, sometimes in a far more intimate association with that owner's ideals than is possible in artistic endeavour generally.

Thus each garden conception becomes an original invention, and as such has something to teach. Moreover, it is not always possible to gather from the most skilfully prepared drawings exactly the garden picture the designer has in mind. He or she foresees the simplest, crudest lines furnished with the growth of a beautiful vegetation that those lines are intended to display or enhance.

In concluding these introductory notes, therefore, I should like to say that whatever of criticism may be passed on the various designs, it is submitted in the interrogatory sense, and only intended to suggest, "Would not so-and-so have been better here?" rather than to insist that my own opinions are infallibly correct.

On the whole, the competition may be said to have been eminently successful. The judges had the arduous task of adjudicating between nearly 400 drawings.* The opinions formed thereon at the time are briefly expressed in the two following chapters.

* The adjudication was undertaken by:—
Mr. P. Morley Horder, F.R.I.B.A.
Mr. S. T. Wright, Superintendent R.H.S. Gardens at Wisley.
The late Mr. F. W. Harvey, Editor of *The Garden*.
Mr. Lawrence Weaver, C.B.E., F.S.A., Hon. A.R.I.B.A.
Mr. George Dillistone, Landscape and Garden Architect.

CHAPTER II

NOTES ON THE PLANNING OF THE LITTLE GARDEN*

THE designer of the great garden has always this much in his favour. The activities of time and the destroyer have been great, but many examples remain of what was done in the seventeenth and eighteenth centuries. Despite change of fashion and the ravages made by the Landscape School, there remain scores of noble gardens, such as St. Catherine's Court, Montacute, Westbury-on-Severn and Levens Hall, which show fit surroundings for a great house, and illustrate the growth of garden design. With the little garden it is otherwise. Very few perfect old gardens laid out in small space have survived. It is true there is the exquisite hillside treatment at Owlpen Manor, but the site is unusual, and the wonderful effect is achieved mainly by yew hedges, perhaps two centuries old. Gay little cottage gardens in English villages make their appeal by serried ranks of brilliant hollyhocks and simple borders of bright herbaceous plants, with perhaps a peacock in yew standing sentinel by the roadside gate, rather than by success in conscious design. Like the little house which it serves, the little garden of to-day presents a new problem, for both are the pro-

* By Lawrence Weaver. Reprinted from *Country Life*, October 24th, 1914.

duct of a new social order. It is impossible to lay down neat rules for the planning and planting of a limited garden space, but there are six outstanding points which need to be borne steadily in mind. In planning it is important (1) to ensure that every part of the garden shall bear a definite relation to the house which it serves ; (2) that the design shall be essentially simple—*i.e.*, that the space shall not be frittered away by multiplied features ; and (3) that the lines of these parts shall be so laid down that the whole shall achieve a definite shapeliness. The three points in planting are subordinate to the fact that the owner of a little garden can rarely devote either much money or considerable labour to its tending. He, nevertheless, should seek to secure (1) a sufficient rotation of flowers to ensure gaiety in the garden during spring and summer and early autumn ; (2) as rich a pleasure in colour and scent as may be contrived with small expenditure ; and (3) some practical return for his labour in vegetables and fruit. The very ease with which a garden may be altered for the better may prove a snare. What is easy to do is often left undone. The owner of a little plot, knowing well that his first mistakes can be blotted out in a year or two, rarely considers at the outset that the allied problems of planning and planting must be considered as a whole. Blunders thus made are apt never to get corrected. Many of them would be avoided if it were generally appreciated that the whole garden scheme should be considered from the first in its relation to the house. However small the available space may be, it must be provided with certain elements—grass plots, flower-beds, paths, and

(not least) a hinterland where the untidiness inevitable in gardening may be screened from view of the house. These features, however simple in themselves, need to be rightly placed and co-ordinated to make an intelligible whole. With a view to focusing the ideas of those who are concerned with the little garden, our contemporary, *The Garden,* has lately organized a competition, and its results were published in *The Garden* of October 17th. Garden designers, both professional and amateur, were invited to prepare planning and planting schemes for four typical sites, ranging from a narrow suburban plot, 40 feet wide, to a triangular site of about half an acre. In each case the plan of the house was shown so that the designer might take into account such governing facts as access from garden doors and views from windows. Some of the prize-winners' designs are now reproduced in order to show how the general rules laid down above may be worked out in practice.

Perhaps the most difficult problem was the narrow suburban plot. Mr. A. Troyte Griffith won the first prize for this because he did not attempt too much. The notable feature of the design is the way in which the kitchen window is screened from the little lawn by the splayed hedge. Nevertheless, the servant's pleasure has not been ignored, for she has an oblique view on to the herbaceous border backed by shrubs on the north side of the garden. From the garden door of the living-room the owner looks across the grass to the curved seat framed in a yew hedge, and behind this is a little space for the untidinesses of a garden.

Shapeliness and order have likewise governed Mr.

G. Ll. Morris's scheme for a small L-shaped garden, such as is sometimes found in a suburb when an enthusiastic gardener secures the lower half of his neighbour's plot. He has secured a notable diversity of views. From the drawing-room garden door there is a definite picture across the rose garden and sunk lawn to the herb garden. From the drawing-room the near pergola invites a walk along the paved path to another pergola finishing in an arbour. The fruit and vegetable garden in the short arm of the L is cut off by a hedge, in the curved bays of which there are archways from herb garden to orchard and from sunk lawn to kitchen beds. Other charming little features are the narrow flower garden to the south of the house, and the long flower border appropriately stretching from the tradesmen's entrance to the kitchen garden.

The almost square garden of about a third of an acre was designed by Mr. K. Dalgliesh and shows the tennis-lawn rightly placed north and south. Here again a picture is seen from each of the living-rooms, in spite of the fact that the lawn takes up so much space that other features have to be compressed.

The triangular site of about half an acre set at the junction of two roads gave ample opportunity for ingenious contrivance. The plan on page 22 by Mr. A. Troyte Griffith shows a reasonable use of that overdone feature, the pergola, a good aid to garden design if sensibly placed, but this is not often. Here it leads from the corner of the terrace to a garden house, and usefully divides the tennis-lawn from the flower garden. Miss Isobel Harding's design (p. 32) is a little disappointing, for the very reason that

it provides no "wall of partition," and by so much her garden would be lacking in those little turns of surprise which are the more valuable when the total available space is small. The rest of the area is, however, well and practically employed.

CHAPTER III

THE LESSONS OF THE COMPETITION*

THE problems set by the competition were by no means easy. They were, in effect, to compress within severely restricted areas an epitome of the art, principles, and practice of garden creation. The plots selected for treatment were barren of anything that could assist in directing the mind toward any particular development, and it is with great pleasure that the judges testify to the ingenuity and inventiveness displayed by many of the competitors in creating, out of such slight material, so much diversity of design, and potentially picturesque effects. It is inevitable, after spending much time in consideration of the large number of plans submitted, and employing a process of elimination of the worst in order to choose the best, that the tendency of the judges' comments is to become critical as regards all. We therefore devote our remarks chiefly to the lessons to be learnt from those points in which the various schemes fail, rather than from those in which they succeed.

One fact emerges from a consideration of such a number and variety of ideas as to what constitutes the best method of arranging a small garden—namely, that there were two classes of competitors, who

* By George Dillistone and F. W. Harvey. Reprinted from *The Garden*, October 17th, 1914, p. 510.

approached the matter from quite different standpoints. One class concentrated their efforts on an arrangement of paths, fences, and a division of the area into spaces, each allotted for a specific purpose. Generally speaking, they failed to realize fully the fact that a garden is essentially a place wherein to *grow* things, and grow them in such a way that they shall fulfil Miss Jekyll's ideal, to "form beautiful pictures in our gardens." The danger in thus approaching the creation of a garden is that it attaches an infinite importance to the frame and ignores the picture. The tendency is to produce a garden which is a mere pattern, all design and no life, a stonemason's tombstone rather than a Pygmalion's Galatea.

The other class looked on the problem from the opposite standpoint—namely, that, given certain provision for growth and adequate planting schemes, little else mattered. These did not sufficiently realize that they had produced but a poor setting for their effects. In the result, whereas many plants may be well grown, they will never be seen to the best advantage, and in a small garden, in particular, a general sense of untidiness will always be in evidence.

The duty of the judges, therefore, resolved itself largely into selecting those designs that most nearly attained to the ideal when judged from the standpoints the competitors had themselves taken. It will be seen from the published results that the balance was rather in favour of the first class. Due attention was, however, paid to the second, so that adequate *provision* was made in the selected plans for successful cultivation. It was felt that the making of the garden is in

some respects more important than the planting, especially as the means of the owner were assumed to be limited. Obviously, if mistakes are made anywhere, a garden can be replanted with much greater ease and less expense than it can be remade. Judged on points, the planting schemes were inferior all round to the work produced in designing. This is regrettable but not surprising. It is far more difficult to produce satisfactory planting plans than a design based on certain principles which, once grasped, reduce the task to an arrangement of lines and curves, the effects of which are tested in the development of the plan on paper.

Consider for a moment the really excellent design produced by Mr. G. Ll. Morris for Site No. 2. It is easy to imagine some delightful effects in a garden arranged on these lines, but it would have been interesting to know exactly what he suggests should be planted in a herb garden to which as much space is devoted and into which as much design is introduced as for the Rose garden in the same plan. His vision of this little garden, with its seat placed to command a view down through the orchard, where flowering bulbs, such as Crocuses, Tulips, Daffodils, Snowdrops, Scillas, etc., would doubtlessly be allowed to brighten the earth in spring, was really that of a garden of sweet-scented flowers and herbs, with Violets, Mignonette, Lavender, Lemon Verbena, Night-scented Stock and Tobacco plant, each in their season creating an atmosphere redolent with garden perfumes. And then Miss Leonard's borders (p. 32), seen from the drawing-room and library. If she had prepared her planting

plans for these they would have been masses of cool grey foliage with lavender, pale blue, the palest of yellow, cream, and pink flowers, with perhaps a little dark purple used as a foil. They would have been planted principally with hardy perennial plants, with spaces left for spring bulbs, to be succeeded by annuals. An example of what plants Miss Leonard would have used for this purpose would have been full of interest, especially as she would be considering the matter from the American point of view.

One planting plan by Miss I. Grant Brown (reproduced on page 41) is in many ways excellent. She shows a full appreciation of the fact that it is better to group plants in relation to each other than to use them in serried lines or rigid blocks. Her colour arrangement is generally well thought out. Undoubtedly in the actual planting of these borders some provision would be made for prolonging the flowering period by introducing a few spring flowering bulbs and summer and autumn flowering annuals. The edging of *Veronica prostrata* is very neat when not in flower and brilliant when the flowering period arrives; an added interest would, however, follow a little more varied edging. There are innumerable dwarf plants that can be used for this purpose that have a longer flowering period.

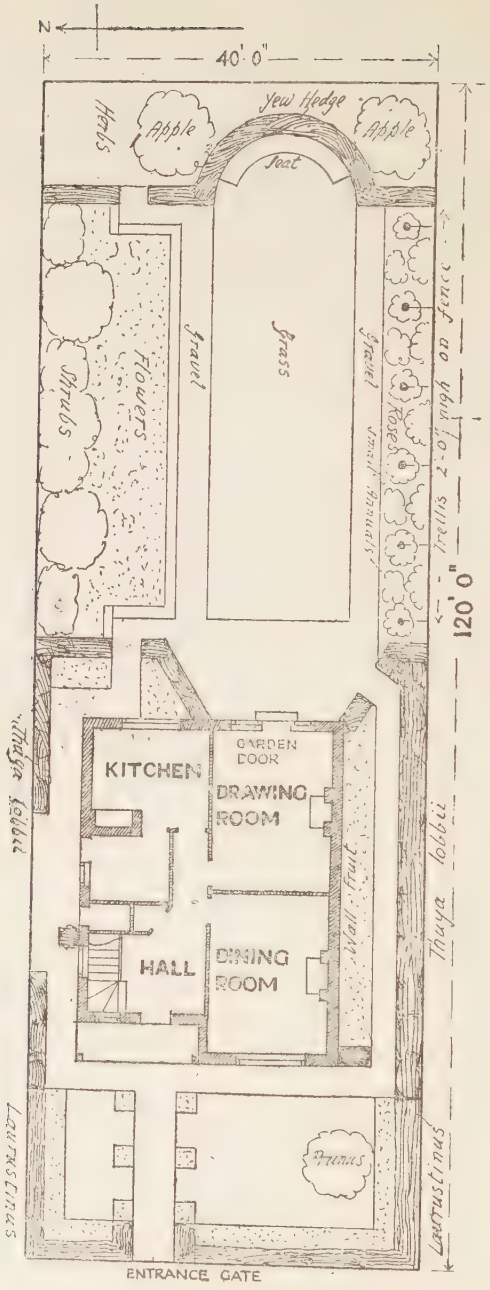
CHAPTER IV

THE WINNING DESIGNS CONSIDERED IN DETAIL

Site No. 1 : with Six Garden Plans and Hints on Making a Sundial Pedestal

This is a rectangular plot, 40 feet wide by 120 feet long, of which the house occupies about one-fourth of the area. In many respects this was the most difficult problem of the four. To the gardener there exists nothing to stimulate the imagination in such surroundings and conditions, and the winning competitors were therefore the more to be congratulated on the fact that they produced designs distinctly dissimilar in conception, and all ensuring more or less variety in the general arrangement.

I will first consider the front gardens. On page 22 is a reproduction of the first-prize design for this site. The front garden arrangement in this plan is perhaps its worst point. It could scarcely be other than severe in general outline, but little or no attempt has been made to relieve its square monotony, unless the planting of the Prunus is suggested for this purpose. The hedge is a necessity, and nothing can be more desirable than the simple green enclosure a hedge gives to such a situation. Whether Laurustinus is the best material to use for such a purpose is a question worth asking.



SITE NO. I.—FIRST-PRIZE DESIGN BY A. TROYTE GRIFFITH.

The real beauty of the Laurustinus consists in its flowers, which, although white, are very freely borne, and in association with the reddish tint of the unopened buds have a very pleasing effect. The worst of a hedge is that it has to be kept trimmed, and in the contracted area we are considering this is more than ever essential. The result of trimming Laurustinus is to prevent it forming its flower buds, and this destroys its real value as a shrub. If the hedge has to be green there are other shrubs more suitable. The English yew, common green or Handsworth box can be used with advantage. In seaside towns *Euonymus japonicus* can be used with excellent effect, and has both its gold and green varieties. It is not wise to use it far inland, or in the north, however, as it suffers during severe winters.

There is another fault that is common in such gardens as this, and is exhibited in the plan. The small square beds on either side of the path approaching the front door are good in theory but bad in practice. They are too small (2 feet square) for anything that would add beauty to the garden to succeed in them. A simple line of border on either side of the path would be much better. The grass plats and surrounding border could be quite attractive. Grass is highly desirable in such places. There are, however, sometimes difficulties in the way of getting it to grow quite successfully. Had this been the north end of the house instead of the west it would have been so here. In that case the whole front might be paved or, if the house is of brick, laid down with bricks on edge, relieved by a few shrubs in tubs standing about. Such

treatment is, however, to be deprecated so long as there is any possibility of getting grass to grow.

I have already mentioned that this front remains four-square as the builders left it, and I think this is an instance in which some gently curving design might successfully be introduced, and so obliterate to some extent the existing outline.

The approach to the front door must of necessity be direct, and it is important that direct access be provided to the back of the house. There is another disadvantage in the simple rectangular borders in this plan—viz., that there is no area provided for a pretty grouping of plants or shrubs such as would be desirable to form somewhat more of a screen between the house and the road. By broadening out the borders in the corners this becomes possible, and there is plenty of room for a flowering shrub, such as Almond, Prunus, or flowering Cherry, with other shrubs principally of an evergreen and flowering nature, such as the Berberis, Cytisus, and others. In front of these little groupings of shrubs a few spring flowering bulbs, such as Scillas, Snowdrops, Crocuses, etc., can be planted, and will brighten the outlook in early spring, whilst patches of Mignonette, Night-scented Stock, and a few summer flowering plants might be introduced so that the borders are never quite without their attractions, even though their principal object is to serve as a screen from the road.

Now look at what other competitors suggest for the front garden. Take, first, the second-prize design on page 32. In this case Mr. Orphoot boldly shifted the entrance-gate several feet to the right, presumably

with the idea of getting the path approach on the axis line of the house. The wisdom of this is doubtful. Things are not always what they seem in a plan, and although the object of getting the two sides symmetrical is attained on paper it would not be so in reality. There would always seem to be something incongruous in approaching down a straight path directly on to the corner of the dining-room, and then having to swerve to the left to get to the door. Even this hardly gives him the symmetry he aims at, and he has to divide the area up into three quadrangular plots by planting hedges. The wisdom of this is also doubtful, as the space is not sufficiently large to afford it. Nor do I think the seat so near the road is quite a happy idea. A garden-seat would not be well placed in such a position owing to its publicity. The separate approach from the road to the kitchen in this plan is quite a good idea, although most occupants of such a house would hesitate before surrendering so much good gardening area to the making of a path, and really the extra seclusion gained would hardly be worth it. The paved walk shown in this plan as an alternative to gravel is an excellent suggestion. That of the borders of Roses on either side of the path, too, is good. I think, however, that dwarfs would be better than standards for such a short distance. The effect of the standards would be to give a distinct sense of restriction of area. It is unwise to cut up these small plots too much. In many respects the front garden design by Miss Elizabeth Leonard (C) was the best submitted. The grouping of the shrubs in the corners and on either side, the fine bold mass of tall flowering plants just where it

would meet the eye when emerging from the house, the generally somewhat free arrangement of the lines, and the distinctly good method of making the approach to the kitchen pass through flowers round the corner of the house, make this arrangement altogether an advance on any other ideas presented. I think, however, some further planting might have been introduced opposite the dining-room window. This window is only 20 feet from the road, and although some people might wish to be able to sit at dinner and see what is passing, most would prefer the seclusion given by some slight vegetation in such a position. Mr. Paton in his design (D) ignores the position of the entrance gate as given in the plan of site altogether, placing it in the north-west corner, an arrangement that scarcely looks happy even on a plan. The "long bed" would present a fine opportunity for a colour display as seen from the dining-room, but this would, I think, be achieved more successfully by making the border in front of the shrubs instead of so near the house. Neither Mr. B. M. Cory (E) nor Miss Isobel Harding (F) paid much serious attention to the front garden, contenting themselves with the most elementary treatment. Both, however, failed in this, that the area is seen at a glance to be too much cut up into quadrangles of various sizes.

In one important feature every single competitor failed. No one considered it necessary to suggest anything in the nature of a climber for the house. The covered porch of such a house as was shown in the plan would make an admirable situation over which to train a Wistaria, Clematis, Jasmine, or Rose. The

BANKSIAN ROSES SURROUNDING A WINDOW.

To face page 26.

WISTARIA CHINENSIS GROWING OVER A GRANARY.

To face page 27.

true gardener takes advantage of every inch of space, and a wall face can be just as beautiful as a garden. In such a place it would form part of the garden.

Now, with regard to the approaches to, and the back gardens themselves ; undoubtedly the first-prize design (A) is the most successful treatment. *Thuja Lobbi* as a hedge is only justifiable when one wants quick growth, and if the adjoining cottage is as near the fence on its own side as the one in plan is, the "Wall Fruit" would stand a very poor chance of success as it would be in the shade nearly all day. If, however, the house stands alone, and so is open to the sun on the south side, the walls could be put to many worse uses than growing Pears, Plums, or in favoured districts even Peaches or Apricots. In this case standard trained trees would be the best to plant, so that the fruiting branches are well up to the sunlight above the fence or hedge. One of the most pleasing features of this design is the splayed arrangement of the hedges dividing the front from the back, and shutting off the kitchen window in such a way that, although the kitchen is quite shut off from the garden, there is left open a view through the kitchen window on to the flower border that forms the most important feature in the garden itself. The effect of this garden would be quiet and restful. The flower borders facing south, and backed by an irregular grouping of shrubs, that would serve pleasantly to obliterate the line of fence, and also to form a background for the colour in the border, is capable of being made a distinctly good picture. Some simple and tasteful colour grouping, with a view to as continuous a

succession of flowers as possible, is the correct treatment here. It is, however, scarcely the border for large bold masses of one thing. The weakness of such plantings in contracted areas lies in the fact that they are liable to ruin the whole effect of the garden when the flowering period is over by leaving large and ugly gaps. The best arrangement would be to form the groundwork of the planting scheme with hardy perennials, filling in certain spaces each year with spring flowering bulbs, and replacing these with annuals when the flowering period is over. The view from the drawing-room window, across the lawn to the seat in the curved recess in the hedge at the eastern end, would be very pleasant. The Apple trees, lifting their heads above the hedge, would be pretty in blossom and the fruit useful in autumn. It would be a good idea to plant a few Darwin Tulips of a heliotrope tint, such as Rev. H. Ewbank, in the flower border at the end of the garden. The eye would take in the pink of the Apple blossom and the colour of the Tulips at the same time, and, seen from the drawing-room, the effect would be very pleasing.

The Rose and annual border backed by a trellis covered with climbing roses is a pretty and serviceable arrangement. It would have to be remembered, however, that the border faces north, and that the climbing Roses must not be allowed to get too high, or the whole border would be in permanent shade. There is a point in this plan worthy of consideration to the individual adopting it. Are the two gravel paths, one down each side, necessary? The one on the south site ends in the hedge, and I think nothing of desirable

"balance" would be lost by carrying on the grass right up to the edge of the Rose border. Two paths in such small gardens are rarely desirable, and grass makes a much better edge to the borders. Moreover, it should be noticed that if the gravel path is introduced here, something in the nature of an edging to the border will be required to keep both border and path tidy. This is achieved in the flower border on the opposite side by introducing a grass verge, for which there is no room on this side.

In some respects the plan (B) by Mr. Orphoot resembles the one just discussed. The Apple trees shown therein would be too near, and would grow in time so large as to be detrimental to the presence of light and air in the house. I think it is hardly necessary to place two permanent seats in the positions shown. In such small gardens it is doubtful if permanent seats are an advantage. A permanent seat in a secluded nook or commanding a fine view is always a happy arrangement, but here, where one would have little to look at except another seat, and where they are so near to the house, two would certainly be superfluous. The herbaceous borders could be lengthened towards the house, and the Apple trees placed at the opposite end. The arrangement of Rose beds round a sundial fitting into a recess in the hedge could be made to form a charming little picture. Hybrid Tea Roses, or at least those with the longest possible flowering period, should be used. One feature of the design should certainly be omitted. The bed of tree Pæonies opposite the drawing-room window would be very dull eleven months in the year. If a bed is desired here at

all—and, personally, I should prefer the grass—it should be planted with something that affords a longer period of enjoyment, and might be with advantage devoted entirely to fragrant flowers.

There are many attractive features in the design by Miss Leonard (C). A continuous path in place of the stepping-stones would be the best. Stepping-stones in grass or positions that are inclined to be moist are useful, and can be made ornamental. By the side of a house in the principal approach from front to back they would be awkward and unnecessary. This walk, however, with its Vine-covered fence on one side, the creeper-clad house on the other, and a wealth of prostrate grey-leaved, many-hued creeping-plants, and summer and autumn flowering Asters, could be quite delightful. The whole arrangement of the back garden is carefully thought out. The drying-ground is, however, an introduction of which the wisdom, possibly also the use, is doubtful. Too small for a drying-ground, it just spoils the garden by contracting its width. Miss Leonard's planting ideas (upon which more is said in Chapter III.) are well worthy of attention.

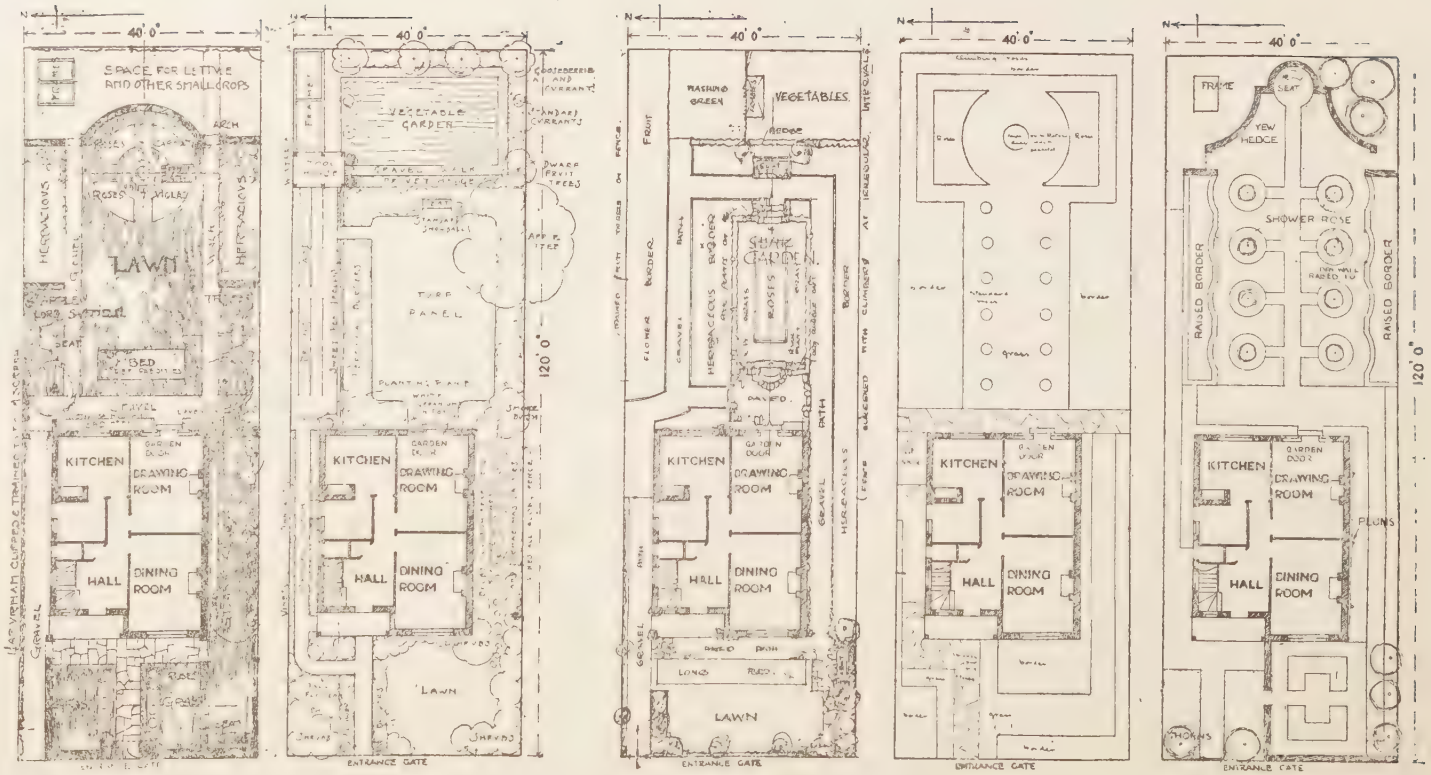
Mr. Paton, in design D, introduces some ideas worthy of a larger site. The small sunk garden could, under more favourable circumstances, be made quite attractive, with its retaining walls filled with small-habited trailing and creeping plants, such as *Campanula garganica,* the stonecrops, and others, and its simple stone steps ; but the effect in such a restricted area would be that of overcrowding. Leaving this feature out of the design, or replacing it with something

simpler, the remainder offers little to comment on. The path arrangement, though it appears to be quite liberal enough, has certainly the advantage of being continuous right round the house.

Miss Cory's design (E) is a garden for one effect, that obtained from the drawing-room, and as such it is very good except that it would be necessary to contrive that the view from the drawing-room window did not look directly on to the end of the line of standard Roses. A little reconsideration of the areas would soon put this right.

Miss Isobel Harding's design (F) is an example of using paths to create design. This is a procedure that I think is often carried to an extreme. The paths should be what are necessary, but never used purely as ornament. I hardly think the little paths at right angles to the centre in this plan serve any good purpose, and the garden would be better without them. A frame is placed in this and most of the other designs upon which I have commented. If these are introduced it should be remembered that they are useless in the shade, a point that several competitors have overlooked.

A word or two about ornaments used in these small gardens. They should never be obtrusively florid in design. They should look part of the garden, be as simple as possible, and not have the appearance of being as expensive as all the rest of the garden put together. Remember they are used as ornaments to the garden, and the note they strike should be subsidiary to the general scheme. If they can be made to serve the useful purpose of growing flowers



Second Prize.—B. N. K. Orphoot. B

Third Prize.—Elizabeth Leonard. C

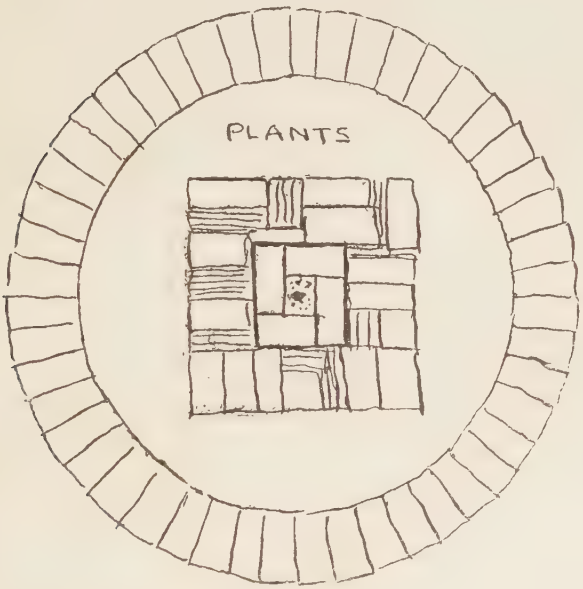
Book Prize.—Archie Paton. D

Book Prize.—B. M. Cory. E

Book Prize.—Isobel Harding. F

FIVE SCHEMES FOR SITE NO. I.

therein, as, for instance, a simple stone vase, so much the better. Several competitors suggest sundials in various positions. In such gardens the happiest idea is to make one's own ornaments as far as possible. It was for just such a garden as this that I made some rough sketches showing how a sundial pedestal could

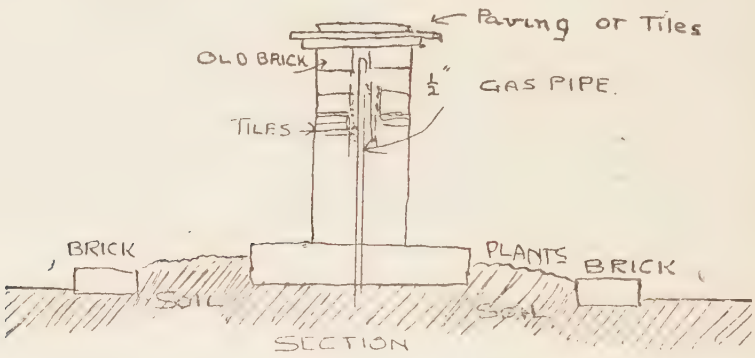


PLAN OF SUNDIAL PEDESTAL AND BED FOR OLD-WORLD FLOWERS.

be made that would be quite suitable, because, like the garden, it would be home-made. The sketches were subsequently used in *The Garden,* and are reproduced here with the few words written to accompany them.

"There was a time when the sundial was introduced

into the garden for the purpose of measuring the time. To-day it has become merely a garden ornament, a centre from which diverging paths radiate, or the central axis of a formal design. It introduces into the garden a more or less romantic note of association with the past, and appeals to the same sense of appreciation as old buildings, old furniture, and everything else that has come to us from bygone days. The sight of one calls up memories of the sweet old-world flowers of Chaucer and Shakespeare: the Sweet-brier, Pinks,



SECTIONAL DIAGRAM OF SUNDIAL PEDESTAL.

Gilliflowers, Lavender, Rosemary, Columbine, and 'Roses damask and red' of Bacon.

"The design for a sundial pedestal in the accompanying illustration is not meant for the garden of noble proportions or for the embellishment of palatial surroundings, but is simply a quaint and pretty idea that can be introduced into the tiniest cottage garden at little expense, and with certain success. It is meant for those who love their gardens so much that they like to do things themselves, and as such is purely a

'gardener's' sundial rather than a pretentious work of masonry ('sculpture' is, I believe, the word generally used). Just a few old bricks and thin roofing tiles, a short piece of iron pipe, two or three pieces of paving, and a little cement darkened by the addition of a little lampblack are all that is necessary; the joints should be quite dark. Round the centre plant a mixture of old-world plants, such as a pink monthly Rose, two or three plants of Lavender, some Catmint, Thyme, and

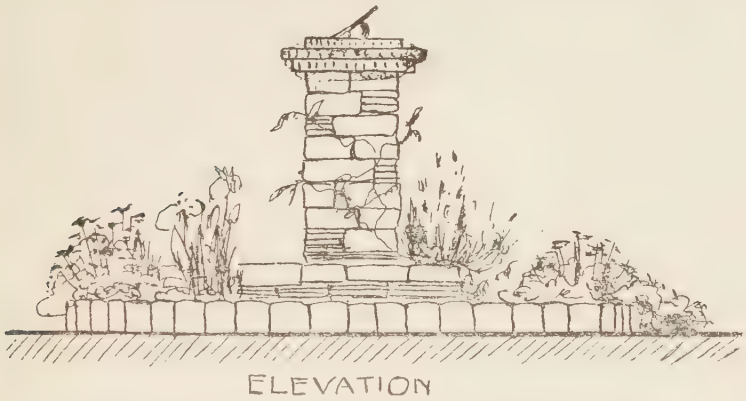


DIAGRAM SHOWING ELEVATION OF SUNDIAL PEDESTAL.

(Scale of each illustration: Half an inch = one foot.)

any old-fashioned odds and ends there is room for. If the sundial forms the terminal of a path between two borders, brick, on edge, paths are comfortable and dry, and when the joints are green with moss, grass, a dwarf Sedum, or creeping Thyme, is very attractive. The same idea can be successfully adopted to create pedestals for small lead figures, and can easily be worked into circular, hexagonal or octagonal shapes."

CHAPTER V

THE WINNING DESIGNS CONSIDERED IN DETAIL (*Continued*)

Site No. 2: with some Remarks on Herbaceous Borders

The size and shape of this site offered much greater scope for garden design than did Site No. 1. It is curious, however, that there was little attempt to do more than maintain throughout the quadrangular form that the shape of the plot already provided. There was ample room here for some more liberal treatment than just following the lines of the fences. It would have been pleasant to have seen the formality that was imperative near the house merging into something more nearly approaching Bacon's conception of being "framed to a natural wildness" as the lines receded from the house. The first-prize design to some degree appreciates the desirability of this by the introduction of an orchard that would look in reality far less rigid and formal than it does in the plan. It is easy to imagine this recess in the garden as cool, shady, and delightful.

In the spring, when, amongst the browns and greens of the tree trunks, the Snowdrop, Scilla, Crocus, and Daffodil would wake to life, and a golden carpet of Winter Aconite would spread itself over the ground; or

a little later, in May, when the lightest wind would send a shower of pink apple-blossom floating down amongst the Lavenders and Lilacs, purples and golds of the May-flowering Tulips; or, later still, when a few of the shade-loving Lilies would lift themselves up towards the gleams of light shimmering through the branches; and again, still later, when the autumn tints of the foliage of Cherry, Pear, and Plum would strike another if a sadder note and so fulfil the chord of the year—it could be always beautiful, this little orchard. Nor need it be all bare earth in winter, for the spring bulbs I have mentioned will push their way through the grass; and I should have grass in such a spot, grass that I could allow to grow a little wild and untidy if I wanted to, so that even though my home were a town villa there should be just one corner where I could sit and feel

"Not in the busy world, nor quite beyond it."

It is a mistake to think that because fruit-trees are useful they cannot be beautiful. How many of us, if the Apple or Peach were introduced as new flowering shrubs, would not use them gratefully in our garden schemes though they bore never a fruit.

I have already, in Chapter III., pointed out some of the possible charms of this garden design, but there are many others worthy of comment, and some few of good-natured criticism. Looking from the drawing-room window, it is easy to imagine the fine perspective effect that would be produced by the long, straight, paved walk, flanked on the sunny side by a generous herbaceous border. This border in itself

would constitute a feature worthy of any garden and if planted on the exquisite lines so often suggested by Miss Jekyll, and of which she says : "To devise these living pictures with simple well-known flowers seems to me the best thing to do in gardening. Whether it is the putting together of two or three kinds of plants, or even of one kind only, in some happy setting, or whether it is the ordering of a much larger number of plants, as in a flower border of middle and late summer, the intention is always the same. Whether the arrangement is simple and modest, whether it is obvious or whether it is subtle, whether it is bold and gorgeous, the aim is always to use the plants to the best of one's means and intelligence, so as to form pictures of living beauty."

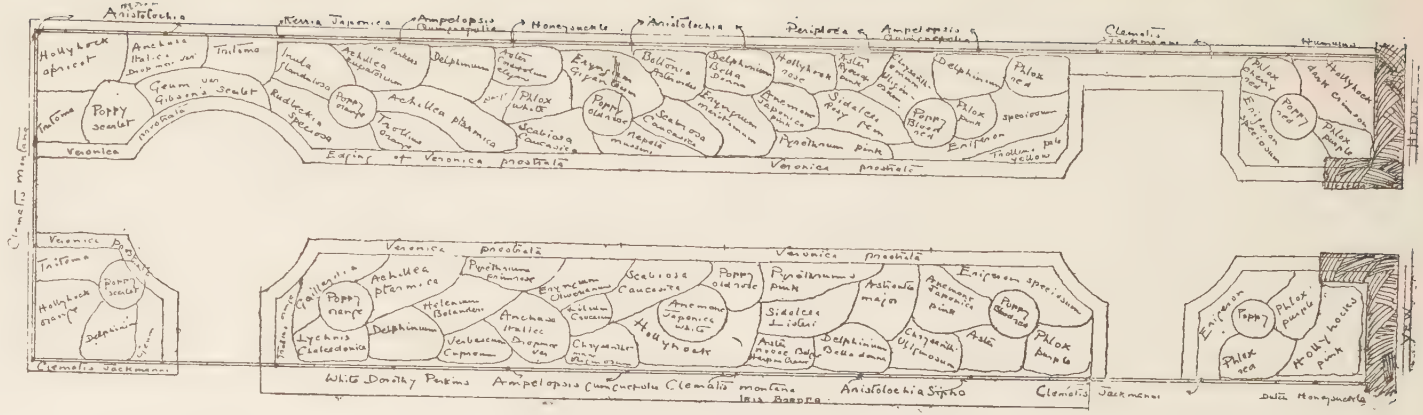
Everything that makes for success or failure in such a border lies in its arrangement. It should contain no serried ranks of flowers marshalled as though in battle array. The groupings should be informal, light, and free. Colour arrangement should be studied to the extent of getting definite and pleasing combinations and eliminating harsh and violent associations. Such a border would of necessity have to be designed for the longest possible flowering period, and whilst the best effects would be obtained by using hardy perennial plants freely, some spaces should be left for spring bulbs and summer or autumn flowering annuals.

There are two ways in which such a border might be arranged. The first is what is called the Graduated Colour Scheme. It consists of arranging a border exactly on the lines Nature treats all her effects. A majestic mountain, broad at the base, and clothed in

vivid green and other colours, tapers to its apex, which is lost to sight in grey and white. In the most beautiful landscape the richest and most vivid colour is always in the foreground, and fades in tone in the middle distance, and the eye loses itself in the distance in indefinite purple and grey, and it is, in effect, this idea that is aimed at in the "graduated colour border." To achieve it, one carefully groups at one end of the border all the most powerful and vivid colours, such as rich crimson or brilliant orange. Starting with this as a base, graduate the colours somewhere in the following order : crimson, scarlet, orange scarlet, orange yellow, deep yellow, pale yellow, creamy yellow. Now it becomes necessary to pick up another colour, and the best for associating with pale yellow is pale blue ; thence we pass through bright blue, deep blue, purple blue, lilac, grey, and white. A liberal supply of light grassy foliage should be used throughout the border, and plenty of white, to give a sense of continuity, and it serves also to act as a foil for the colours. I have mentioned only one range of graduation ; there are really several, and if the idea is carefully and correctly carried out the effect is charming. The difficulties in the way of its success are not to be ignored, however, and unless one has an intimate knowledge of the plants it should not be attempted. Moreover, it cannot be completed in one year's effort, but each season a careful study of the border will reveal faults to be rectified when the autumn comes round.

There is, however, a second colour scheme that I strongly advise, and it is the system of Colour Grouping. By this I mean the arranging in distinct groups

throughout the border such colours as cannot fail to make a pleasing combination. I will give a few ideas I have tried with great success. *Thalictrum minus, T. appendiculatum,* and, indeed, other varieties of this useful plant, are of the palest yellow, light and feathery in appearance, and flower at the same time as the Delphiniums Belladonna, Persimmon, and other pale blues. Take this as a keynote for a group, and you will get an effect that will please everyone who sees it. In a very long border repeat this at intervals throughout its length, and vary it sometimes with, say, a touch of orange in the form of *Lilium croceum.* Now you have the skeleton of the border formed (and it is very easy to find sufficient pale blues and yellows) ; consider next what colours will be best in association with these groups. Pink at once suggests itself, and may be combined with several shades. Pink and white is delicate and beautiful. Pink and pale (very pale) yellow are delicious, but the acme of elegance is achieved in an arrangement of pink and lavender, with grey foliage interspersed. Now you can join up to your pink and lavender combinations with some deep purple and white, then introduce some orange and gold, then deep blue and cream, or white, and finally mass your scarlets and crimsons with plenty of green interspersed. These effects can be repeated *ad lib.,* but it is a very long border indeed that requires the duplication more than once or twice. A word of advice to those who adopt this idea, or indeed, any other colour scheme arrangement. *Don't* attempt it without a liberal choice of material. *Don't* attempt it without the utmost care and consideration being



A PLANTING PLAN BY MISS I. GRANT BROWN.

given to the colour question. *Don't* think that your ideas in the autumn or spring will prove entirely successful when the flowering period arrives; it will take several years of careful revision to get a correct arrangement. *Don't* expect too much the first year.

Now you may argue that any effects so difficult to obtain, and with the many adverse circumstances arising in the creation of them, are scarcely worth the trouble involved. Is *anything* that is *worth* anything obtained in this world without trouble? I assure you that having once achieved something in the way of success in the direction I have endeavoured to point out, you will lose all appreciation of the heterogeneous medleys we have become accustomed to under the designation of "herbaceous borders."

There are other points in the arranging of such a border to be remembered, and one is its contours. There should be no rigid lines or rows of any one subject therein, but throughout the effect must be undulating and broken—to use a simple illustration, it would be an arrangement of hills and valleys. The colour is always brought *right down to the edge of the border,* and the arrangement of plants is such that frequently back position colours are seen through light masses of flower or foliage in the foreground. It is a mistake to so arrange all the plants that they slope rigidly down from back to front. Try and get a little of the bouquet effects into your borders. One other point and I have done, it is the edge, or front row, planting. Now this is, in my opinion, the most neglected portion of the average border, and far too frequently I come across rich masses of colour in the background whilst

A Border of Phloxes edged with Ordinary White Pinks in a Small Garden.

A Paved Walk in a Small London Garden.

A Well Planted Wall Garden.

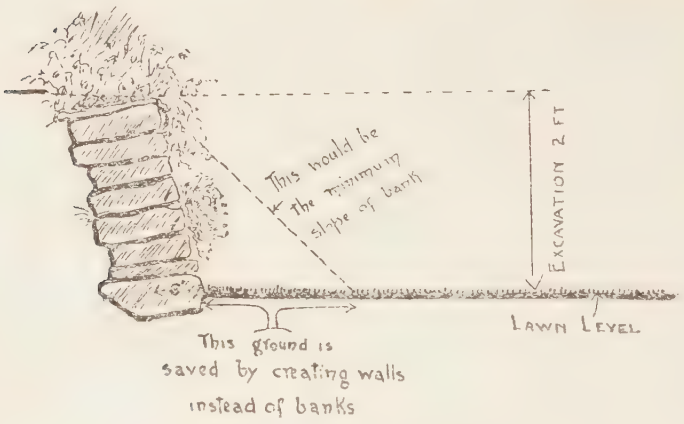
To face page 13.

the front is composed chiefly of bare patches, leggy specimens, and dead leaves at the base of the taller subjects. This is not only unnecessary, it is positively sinful. There are hundreds of varieties of plants that can be used for the purpose, the dwarf varieties of Campanulas, Dianthus, Aubretias, Veronicas, and many others. Let them grow out from the border on to the path and so form an irregular line, that should never be allowed to grow out so far, however, as to impede free progress down the path.

There is another happy feature in this design that is worthy of emphasis—viz., that, starting with a site that is quite level, Mr. Morris (p. 45) creates a variety not otherwise obtainable by excavating to a depth of 2 feet, and thus creating a sunk lawn. In itself this is an idea admirable in many ways, especially when the site is large enough. In such a case, despite the fact that such a variation of levels is purely artificial (not always the happiest method of treating a garden), where the lines are simple and well managed the result would be in no sense that of "straining after effect." It must be confessed, however, that the effect in this site would have been better had the garden been 10 feet wider. Only 2 feet are allowed for a border on the south side. This is not enough to get away from the line of the fence. The lawn itself could not be much less than the 26 feet allowed for it, although it might be reduced to 24 feet without creating a sense of contraction. Twenty-four feet would just bring the centre of the lawn on to that of the dining-room window, thus 2 feet could be gained for the border. There is another way in which more could be gained—viz.,

by eliminating the grass slopes in favour of a little wall garden, built of stones laid simply in soil, and planted with suitable trailing and creeping plants. The advantages of this would be that the width occupied by the slope would become part of the border on the south side, and could be left as a narrow border on top of the wall on the north side. I illustrate by a sectional drawing this alteration.

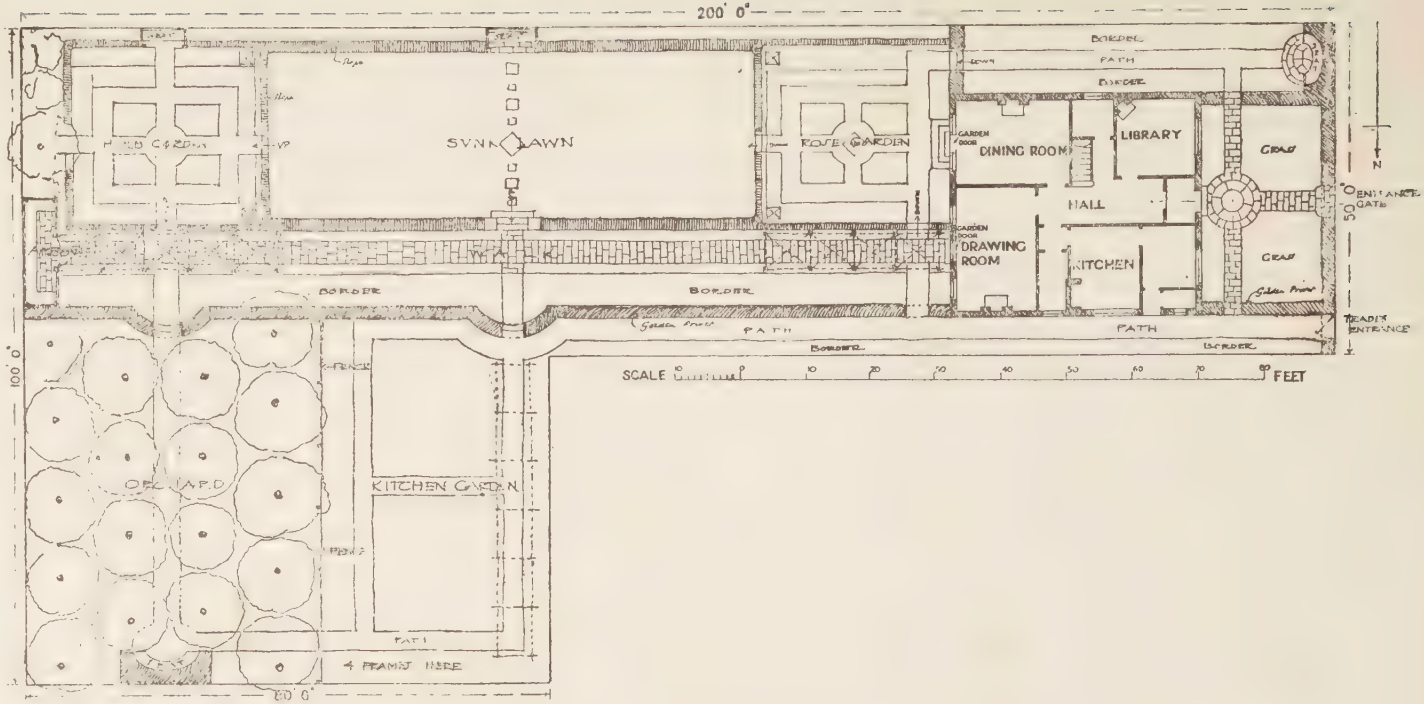
Not the least of the attractions that would be intro-


This would be the minimum slope of bank
EXCAVATION 2 FT
LAWN LEVEL
This ground is saved by creating walls instead of banks

SECTION THROUGH "DRY" RETAINING WALL.

duced into the garden scheme by thus sinking the lawn would be the increased dignity and interest that would be added to the design by the construction of some simple steps. Simple stone steps, with careful and tasteful planting, are amongst the most attractive features in a garden, always providing they are not used in such a way that it looks as if they were introduced merely for the sake of having steps.

There are three features in this design that I think



SMALL L-SHAPED GARDEN.—FIRST-PRIZE DESIGN BY MR. G. LLOYD MORRIS.

should not be adopted without careful thought. The first is the junction of the pergola to the house. The idea of focusing the view from the drawing-room window is in itself good, but to construct a pergola to cover that window would, I think, be obtaining a desirable effect at too great a cost in light and air. There are many methods of treating this "foreground" in such a picture that would prove less oppressive in the general effect, and would answer every purpose; but I shall have an opportunity in a later chapter of referring to this again.

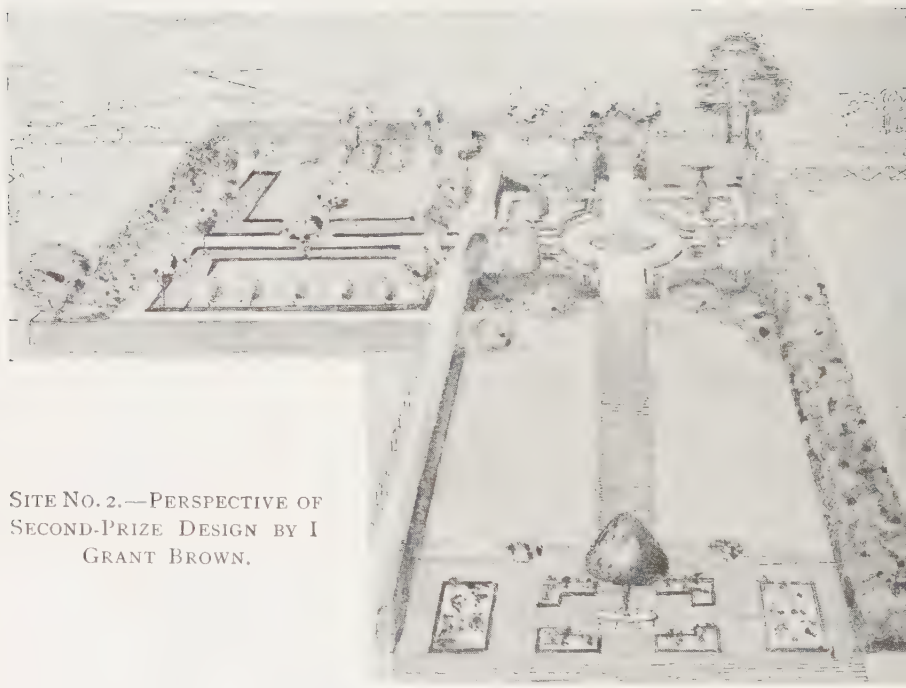
The second feature of doubtful wisdom is the arrangement of stepping-stones across the lawn. I hardly think they would add anything of beauty to the garden. In damp weather there are other dry paths by which the garden could be crossed, so they are unnecessary. To introduce them merely for the sake of having stepping-stones is to depart from that definition of beauty of Emerson's that I have already quoted, "which has no superfluous parts, which exactly answers its end."

My third objection is to the position of the seat near the road, although in this case there is better means of seclusion from the road arranged for than in the case of the one I criticized in Chapter IV. The front garden here is decidedly simple. Most readers will, I think, prefer something with a little more to interest visitors approaching the door than a plot of plain grass, bisected by a paved path, and enclosed by a line of golden privet. I think even an exceedingly well-designed house might look better if some little relief were given in the way of additional vegetation here,

A Charming Garden Scene created by planting Herbaceous Flowers in Front of Rambler Roses.

To face page 46.

G



SITE NO. 2.—PERSPECTIVE OF SECOND-PRIZE DESIGN BY I GRANT BROWN.

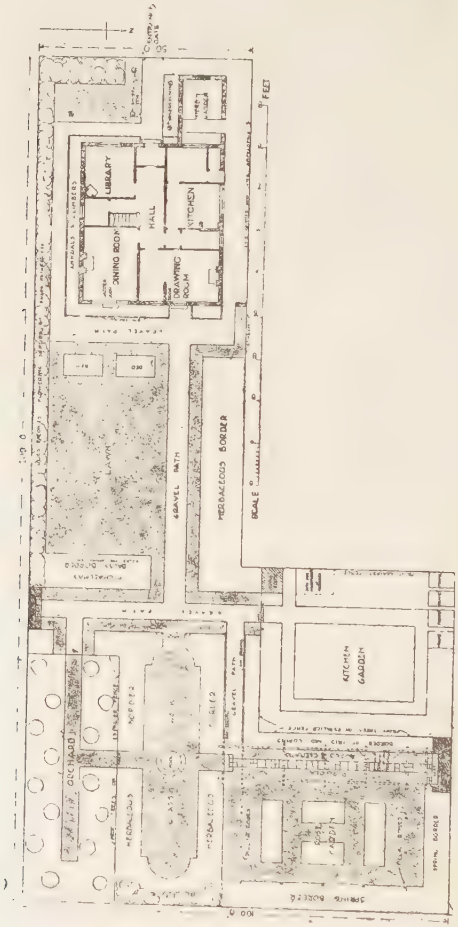
To face page 47

and if perchance the house were not all one could desire it should be, remember that indifferent architecture can sometimes be redeemed from mere ugliness by good and careful planting, which I believe is an apposite quotation from some author whose name I have forgotten.

In concluding my remarks on this design I feel constrained to express once more regret that this competitor did not give us a little more information as to the plants, trees, shrubs, etc., he would use therein. To emphasize the point that so much of success or failure depends thereon, I will make use of the words of a well-known writer on gardens: "Formality is often essential to the plan of a garden, but never to the arrangement of its flowers or shrubs."

The perspective drawing showing a design for the site by Miss I. Grant Brown (G), shows a distinctly different treatment. The thickly planted border of shrubs sheltering the garden from the north winds is an idea that could be adopted in many cases with great success. Opinions will be divided as to the value of the standard tree in the foreground, as it must be remembered that one is looking down the garden from the house. Moreover, the symmetrical division of the greatest length of the garden into two equal portions by the long path, despite the excellent perspective effect thus obtained, is not an idea that will appeal to everyone. In small gardens the greatest breadth of lawn obtainable is usually desirable, and it is well to avoid accentuating the fact that the plot is long and narrow. The grouping of shrubs and tall flowers on each side of the approach to the lower garden

offers delightful possibilities. In adopting this design it would be well to leave out the four clipped shrubs in



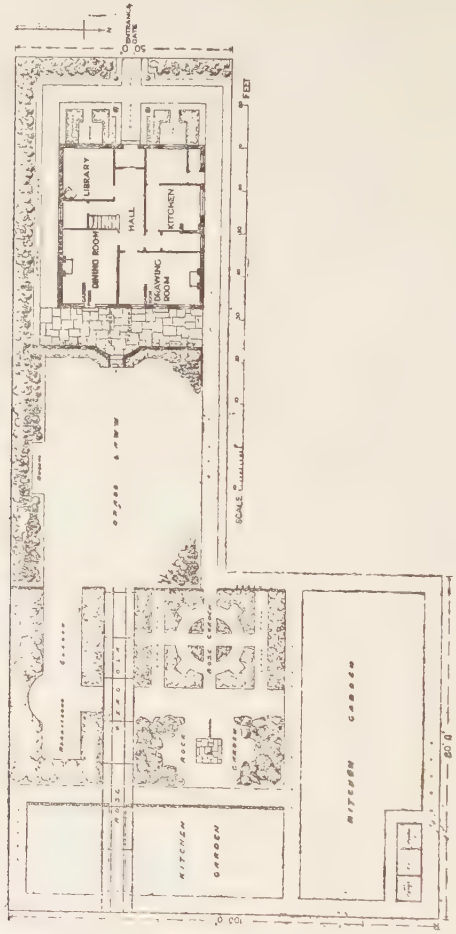
SITE NO. 2.—DESIGN BY H. ROWBOTHAM.

the lower or eastern end. Such things are not good in a new garden. Only under favourable circumstances are they happy in an old garden, where they

may look as though grown and trimmed on the spot. It should be remembered that an evergreen trimmed to the shape of a bird is quaint and characteristic of a certain type of old garden but possesses no æsthetic beauty of its own. Where the lines are so essentially rigid it would do well to allow a little more freedom to the vegetation. One other point in which this design is weak is that it does not keep sufficiently in mind the views from the window ; at least, there is no deliberate arrangement of any garden pictures therefrom. The garden as seen from the drawing-room would be exactly that seen from the dining-room. It is best to avoid this if possible to do it without overcrowding. The garden is often seen more from the windows than from outside the house, and each window should have its own little picture.

In this latter respect the plan by Mr. H. Rowbotham is much more successful ; each window has its separate picture. The principal criticism on this design at the time it was considered by the judges was that it was too much cut up, and would in practice have a somewhat spotty effect. Moreover, the position of the herb garden so restricts the possibilities of the successful development of the front garden that it would have been better left out. The planting of a hedge round the herb garden, as shown in the plan, would, moreover, rather spoil the architectural balance of the house. Another failing that could be easily remedied in practice is that there are several paths that take one directly away from the house without giving the opportunity of going back to it by another way. A path that ends in itself is always objectionable.

The design by Mr. J. A. Weall is quite distinct, and possesses certain attractions of its own. Despite the



SITE NO. 2.—DESIGN BY J. A. WEALL.

fact that the site was stated to be level, he introduced a terrace effect, but omitted to show how this was to be obtained. It must therefore be assumed that

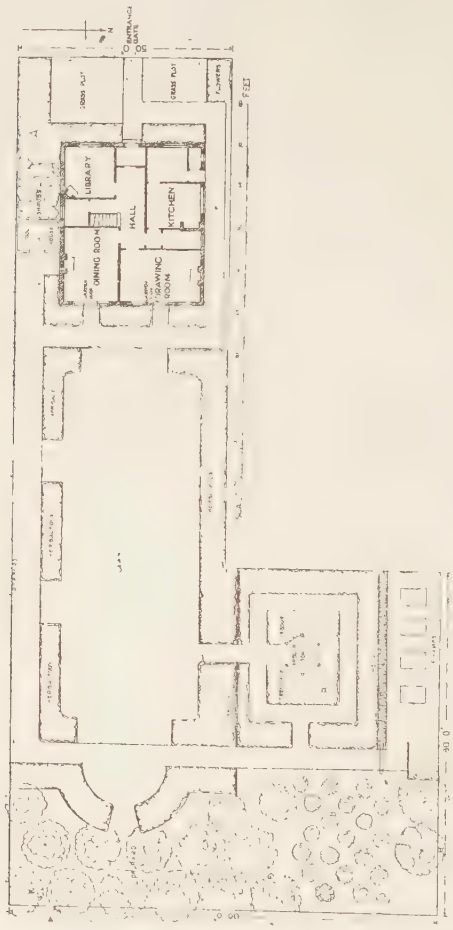
the lawn is intended to be sunk to the depth of about 2 feet, in which case steps would have to be introduced in places other than those shown. The effect of this would be to create a garden lacking the essential repose, as, obviously, if the principal entrance to the garden was by the central steps, one would have to go down steps to the lawn, and up a similar number of steps to get off the lawn again.

Mr. Lawrence Weaver, commenting on this design in *The Garden,* admirably summed up its failings in the following words :

" He has utilized the site by making a feature of the terrace, but does not seem to have considered the various parts of the garden in relation to the garden doors of the house. He has ventured upon that very difficult problem the design of a rock garden, and it can scarcely be said with any great success. In a general way it is better not to attempt to combine rockwork with formal elements like a Rose parterre, as in this case. Rockwork is much better treated as an independent item, and altogether screened from the more regular features of the garden. The placing of the Rose pergola has also proved somewhat of a snare. It has its value in dividing the Rose garden from the herbaceous garden, but it is placed over a path which does not lead to anywhere in particular. The pergola should always be regarded as a connecting-link between two definite parts of the garden, and not as a thing which is justified in its own right wherever it may be put."

Another simple but very effective design was the one sent in by Miss Norah Geddes. Perhaps in

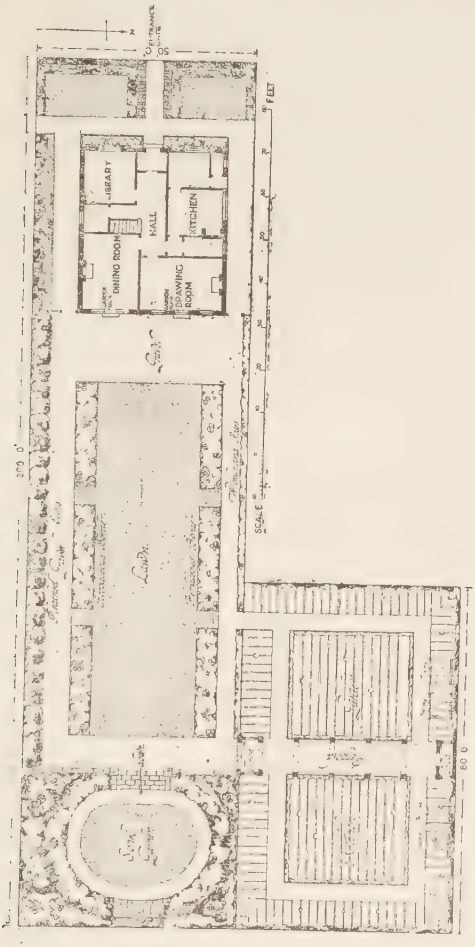
many respects this design in the hands of those who love the cultivation of flowers in preference to the



SITE NO. 2.—DESIGN BY NORAH GEDDES.

calculated niceties of design would prove most successful. The effect across the lawn as seen from the windows would be quite good, and the little orchard

at the end of the garden would, in its season, be quite as enjoyable as that in the first-prize design. The



SITE NO. 2.—THIRD-PRIZE DESIGN BY HUGH DIXON.

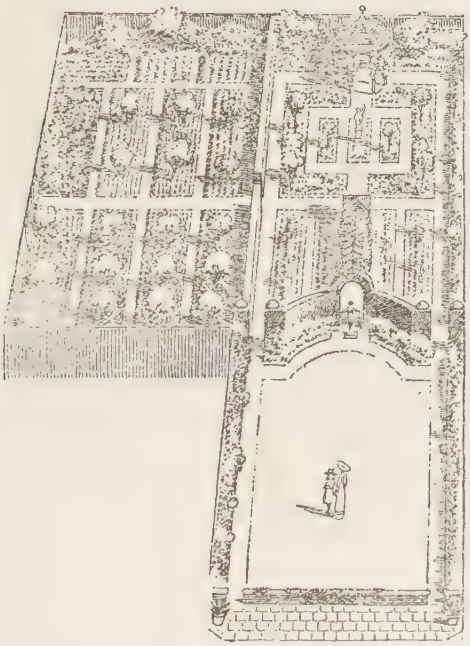
front garden could have been treated much better. The point, however, in which it fails is in the division of the areas to be devoted to flowers and kitchen

garden. Few people living in such a house would be content to give such a large portion of the ground to flowers at the expense of early and home-grown vegetables and salads.

The third-prize design for this site allots about one-third of the total area to kitchen garden, and that is probably what would happen in nine out of ten cases. Beyond the concentration of the flower garden within the greater length of the area at his disposal, and the seclusion of the kitchen garden therefrom, it does not depart far from the elementary lines provided by the plan of the ground, and therefore the design may be said to lack imagination. This design also received notice in *The Garden* in the following words :

" In the case of Site No. 2 the third prize was won by Mr. Hugh Dixon. The design is simple and straightforward, and its chief defect is that the treatment of the lawn bears no very direct relation to the house. In a garden of this size, moreover, it is very desirable that the area to be treated should be subdivided somewhat by walls, trellises, or hedges, so that the eye may not take in the whole scheme at one sweep. There is no more valuable quality in garden designing than a touch of surprise. The visitor should be led from one point to another with a sense of expectancy, but that feeling would not be aroused in the garden which Mr. Dixon has designed. Criticism may also be directed to the position of the pergola. This feature has achieved an immense popularity in English gardens, but its purpose and character are not always well conceived. It should ideally be used as a connecting-link between two or more definite points in house or

garden. It is appropriate, for example, to build a pergola leading from a house veranda to a summer-house. In the case of this plan, however, the pergola occupies a detached position, dividing the two parts of the kitchen garden and connecting an isolated arch with a not very attractive shed. Nevertheless, the



SITE NO. 2.—DESIGN BY W. A. WILLS.

competitor has deserved his prize by reason of the simple and unlaboured way in which he has utilized the site."

The following comment by Mr. Lawrence Weaver on the design by Mr. W. A. Wills is also from the pages of *The Garden:*

"We reproduce his perspective sketch of the scheme as it would be seen from the windows of the principal rooms. The area is well subdivided without being too much cut up, and the curved edge at the end of the lawn, with its Yew arch leading to a pergola, would make an effective little scheme, the vista being closed by an octagonal arbour. The kitchen garden is divided in a practical way, and it is evidently the intention to divide it from the flower garden by a stout hedge, though this was not shown on Mr. Wills' plan."

A Variety of the Purple-leaved Plum, Prunus Pissardii Blirieana Flore Pleno.

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A Well-flowered Example of the Japanese Snowball Tree, Viburnum Plicatum.
(Does not grow too large for the *little* garden.)

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CHAPTER VI

THE WINNING DESIGNS CONSIDERED IN DETAIL (*Continued*)

SITE NO. 3: WITH SOME OBSERVATIONS ON ROCK GARDENS, FLOWERING SHRUBS, AND WILD GARDENING FOR SMALL GARDENS

THE site I will now discuss is the third of the series of the competition, and is larger than any previously dealt with in these pages. In the first-prize design Miss I. Grant Brown starts right from the entrance-gate with some well-considered effects. The most conspicuous feature on the plan is the approach to the front door. At first glance one would gather that Miss Brown intended this for a drive, with a carriage turn at the end thereof. The width given, a little over 10 feet, is, however, hardly enough for this, and the question may arise, Of what use is the broad expanse of gravel opposite the door, as it is too small for a turn? I should like to point out, however, that the actual area covered is only 20 feet by 16 feet, and that it would not look nearly so large in practice as it does in the plan. I like the idea of this breathing-space when one enters or leaves the house. Perhaps nothing would be lost, however, by restricting the length and width somewhat, and this could be achieved by carrying on the front line of the border on the right-hand side. As

arranged in plan, it would certainly be very narrow at a point where a little extra density of screen from the property on the other side of the fence might prove desirable. To those who prefer a narrow pathway I suggest that a 5 or 6 feet wide central path, with grass on either side, would look well. That the arrangement is simple and direct is obvious ; whether it would prove interesting or dull depends to a very great extent on the shrubs used on either side. These should be principally of a flowering nature, combined with foliage effects, and including some of the winter berrying shrubs. Happily there is no difficulty in finding everything that can be desired in this respect nowadays, and I will mention a few that are suitable. Amongst the earlier flowering are the Forsythias and Prunus. I should certainly plant *Prunus sinensis roseo pleno,* and also the double white form, *albo pleno*. *Prunus Blirieana flore pleno,* with its semi-double pale rose-pink flowers, is delightful in spring, and the rich purple colouring of its foliage makes it of double value, as it is useful all the summer and autumn. Then there are the double Cherries, of which Prunus Cerasus pseudocerasus James H. Veitch is one of the best, Watereri and Hisakura are also very beautiful. The Cherries, too, have an additional value in the autumn, when their foliage ripens to all sorts of glorious tints. Other flowering shrubs that no one should leave out of such a border are the Almonds. The common almond, Prunus *Amygdalus,* will light up a whole garden in the early spring with its soft pink flowers, and there is a deeper coloured species, *Amygdalus davidiana,* that will flower as early as

January in favoured districts, and is equally beautiful. Perhaps the most attractive, however, is Prunus *Persica,* the flowering peach, particularly the variety Clara Meyer. I do not know of anything to rival this shrub for exquisite and abundant colour in such a border. It bursts into flower whilst yet many of its deciduous companions surrounding it are just unfolding their soft green leaves, and in such an association has that "too good to be real" appearance that is often experienced by garden lovers in these early days of the year, when every day some new beauty unfolds itself to our pleasure. Berberis, too, must be included, and *B. Wilsonæ* of them all should never be omitted. I do not know which phase of this exquisite shrub I like best—its yellow flowering period; the early days when last year's foliage has fallen and the tiny new leaves take their place (it is almost an evergreen), for in these early days the foliage bears all sorts of soft and beautiful tints; then all through the summer the long, elegant branches arch and interlace, and it is one of those shrubs that even in its greenest period never looks "heavy"; but I think I like it best of all in the autumn and winter, when it smothers itself with cream-coloured berries that gradually blush to softest pink, and finally attain a brilliant hue of coral. There are many other Berberis, some larger in growth, some evergreen, some deciduous, large leaved varieties, and small. Of all the evergreen forms I have yet to find one that surpasses the old *B. Darwinii* in the rich glow of its orange flowers, unless perhaps *B. stenophylla* may be said to do so by virtue of its more graceful habit of growth. For an

autumn effect that is unequalled by any shrub I know, and than which I desire nothing better, give me the now common *B. Thunbergii.* It is beautiful in spring, and without a rival in the autumn glow of crimson and orange, scarlet and gold, cream, ruby, and pink. It is one of those shrubs that irresistibly remind one of a glorious sunset. It is not new, or scarce, or expensive, or even difficult to grow anywhere, but it is good.

Then, if I were planting such a border for myself, I should want some Cotoneasters for their winter berry, Cistus for their summer flower, and Cornus that I could cut down to the ground each spring that I might enjoy the glow of their crimson bark all the following winter. I should want Ceanothus Gloire de Versailles for its lavender-blue, Marie Simon for its pink, and Indigo for its intensely deep blue flowers. Some Brooms, too, I would put in—*Cytisus præcox* certainly, and perhaps if I had room *C. nigricans Carlieri,* because it flowers in the late summer and autumn. The front edges should be carpeted with Ericas that would serve effectually to separate the gravel from the borders. The pink winter flowering heather, *Erica carnea,* should be one of them, and several of the *Erica vulgaris* forms, particularly *cuprea* and *aurea,* which are beautiful all the year round. I should also want some of the dwarf "Mock Orange," or Syringas—Fantasie with its soft blush tint, and Rosace for its glorious white rose-like flowers.

These are only a few, but there are many others if one had room for them, and if they were properly used the approach to the front door would never be without interest; and if my visitors remarked on the lack

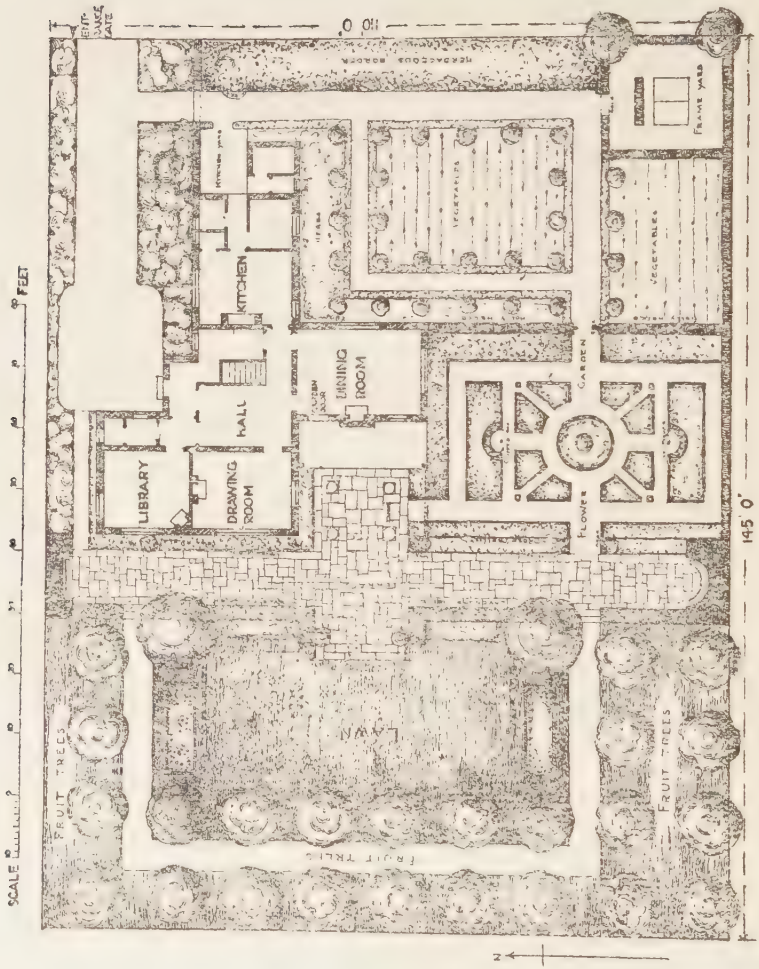
An Effective Grouping of Trees and other Hardy Shrubs

Cytisus Præcox and C. Albus, two May-flowering Brooms.

of imagination displayed in the lines of the path I should lay the blame on the architect, who placed the entrance-gate at the nearest possible point to the front door, perhaps not a bad fault either.

On entering the gate Miss Brown has arranged an attractive perspective towards the southern end by introducing a path that eventually leads naturally to the other side of the house, and is planted on one side by a very serviceable herbaceous border, opposite which is the kitchen garden, admirably arranged for convenience to the kitchen. An edging of some sort to the vegetable plot is suggested in the plan, and I think this could be of nothing better than Lavender. This would serve to give balance to the view, and form altogether a pretty picture from a point just inside the entrance-gate.

The placing of the little frame yard in such a position that it is out of sight from every point in the garden that matters, and the suggestion for screening it from view by a short length of hedge, is to be commended as one of those happy thoughts that appear to be so unimportant in practice, but which often make or mar a small garden scheme. Then the view from the eastern dining-room window, down the path between fruit-trees (dwarf or bush fruit-trees would be best here) towards the herbaceous border, would be quite pleasant. That from the southern window is not quite so happy, and I think some more interesting termination than a blank hedge could have been devised here. Of course, one is restricted by circumstances, and in this case the view was subordinated to the development of the flower garden parterre, quite an



SITE NO. 3.—FIRST-PRIZE DESIGN BY MISS I. GRANT BROWN.

interesting and pleasant arrangement in itself, and which is designed with commendable appreciation of the fitness of things on an axis passing through the covered veranda. If this were mine I should like the beds filled with the best hybrid Tea Roses, because of their long flowering period, edged with Violas, whilst the surrounding borders should be of fragrant flowers, some perennial, some annual, amongst these latter being Mignonette, Tobacco-plant, and the Night-scented stock (*Matthiola tristis*).* Of course, amongst the perennials the Madonna Lilies would have a place, as would also the lemon Verbena (*Aloysia citriodora*), and an edging of Pinks all round would give definition to the lines, provide fragrance during the flowering season, and the cool grey foliage would be a useful foil for other plants all the year round. This competitor has utilized the fall in the ground from east to west by levelling out the western end, and thus creating a terrace to the house, with some broad central steps descending to the lawn, and the whole idea of this is thoroughly well conceived. It is a question for the reader who wishes to adopt this idea to decide whether or no the use of paving is a little too lavish. As a guide to those who contemplate such a feature I will suggest that in few places would it be achieved at an expenditure of less than £55 ; in some districts it would be more. It must, however, be remembered that, on the whole, this design would prove comparatively inexpensive in the carrying out. Below the terrace Miss

* *Matthiola bicornis* is the name under which this delightful little plant is offered by the seed merchants.

Brown surrendered unconditionally to the existing circumstances, and I think the general impression will be that, despite the attraction of a shady walk round under the fruit-trees, there are many ways in which this area could have been utilized with results more satisfactory to the garden lover generally, and into which the fruit-trees could have been introduced quite successfully. Of course, even arranged as shown in the plan, a really gorgeous effect might be obtained during April and May by lavishly planting Darwin and cottage Tulips amongst the fruit-trees.

It is perhaps a little curious that Mr. Kenneth Dalgliesh (p. 73) should have developed a design in so many respects similar to that just described. In this case ample—indeed, excessive—width is allowed for a drive approach to the front door ; but it is impossible to achieve any arrangement whereby room could be allowed for a carriage or motor-car to turn without great trouble, and inasmuch as there is no provision made for keeping even a pony on the premises, the drive seems a little pretentious. Certainly this entrance offers far less possibility for interesting planting than Miss Brown's. Mr. Dalgliesh spends a considerable amount of the money allowed in the conditions of the competition in erecting a potting-shed that would be hardly necessary to carry out the work of potting plants, etc., in a garden in which the total area allotted to glass structure is 15 feet by 8 feet. The screen of fruit-trees on the road side is a good idea. I like the little sunk rose garden, the result of fully appreciating the slope in the ground, which all competitors did not do, and its surroundings of trim hedges and herbaceous

borders are quite in keeping with the position thereof. The well-head is perhaps an extravagance that could be left out, or have something more typically English in its place. The use of elaborate well-heads in such small gardens is to be deprecated, because they introduce a note of opulence that the circumstances do not warrant, and as such are a little liable to create an effect of ostentatious display by using garden ornament for the sake of the ornament itself rather than for its desirability. A simply designed lead or stone vase filled with suitable vegetation would be far happier, and certainly more in harmony with its environments. On the whole, this design must be characterized as an architect's garden. Not that this is by any means a fault, but just imagine it without its built effects and it will be seen at a glance that little is left. Such a design in the hands of a skilful gardener could undoubtedly be made very charming indeed. There would appear to be rather a lavish provision for seats—two open air, one garden house, and a veranda in about 300 yards, although seats in a garden of even small dimensions are always desirable. It was permitted that competitors should introduce a tennis-court in this design, and Mr. Dalgliesh has done so in the only possible position. It is true that in doing so he has sacrificed all opportunity of doing anything in the nature of gardening on the eastern side of the house, but that is a fault of the site that he could not overcome. Most people would wish for a tennis-court in such a garden, and in this respect tennis is sometimes like new-laid eggs, and the choice is between a tennis-court (or fowls) and a garden. One thing is certainly

achieved in this design, and that is facile connection by dry paths, that are not too obtrusive, between all parts.

In the design by Mr. Ernest Biggs (p. 72) we come at once upon an appreciation of the seclusion a garden should afford. He starts by creating a sense of pleasant isolation from the outside world by planting a screen of vegetation—trees, shrubs, etc.—right round the site, and if I interpret the lines on his plan aright, he would achieve some highly desirable effects by his arrangement, for he does not lay down the gospel of straight lines quite so ardently as is done in some cases. An irregular outline to shrubbery planting is often desirable, and an isolated tree or shrub, as it were casually breaking away from the actual border into the lawn, is often picturesque. It also tends to eradicate the sense of being bounded on four sides by fences that seem always too near one. If Mr. Dalgliesh in his design produces effects that can be described as ambitiously formal, Mr. Biggs displays distinct aspirations in the direction of what is sometimes erroneously described as natural gardening. I cannot say the result in this case is generally very happy, and in the end evidently Mr. Biggs realized this too, the result being that he has produced a plan that is too much cut up by paths, most of which lead in the same direction without producing anywhere a really interesting perspective. If Rhododendrons are wanted—and they are, as a rule, I think—the rectangular bed opposite the dining-room window is the last place I should suggest for them. If they did well they would grow, and if they grew, within a year or two there would be a blank

green wall of foliage pressing towards the window that would be inexpressibly dull ten months in the year. Of course, soil that grows Rhododendrons well will also grow many Lilies perfectly, and by planting such varieties as *Lilium speciosum roseum* and *rubrum, Lilium auratum platyphyllum, Lilium Hansoni, Lilium Regale,* the bed would be more attractive during the late summer and early autumn, but I do not think it could ever achieve success.

This design provides for an entrance quite distinct from any other in that it aims at creating an approach to the front door in such a way that the latter will be invisible from the road. This idea has many points in its favour, and the arrangement of shrubs on both sides is distinctly good. These little curves in paths may not always seem quite pleasant to everyone, but they do succeed in giving a sense of seclusion to the garden, even while one is standing on the doorstep, that is often unobtainable without them. One great fault in the design is that in no single instance does it respect the views from the various windows, and therefore cannot be said to have been developed with a full sense of its relation to the house. One feature that forms part of the design is a rock garden, and as this appears in exactly the same position in a design by Mr. Thornton Sharp I think the suitability of such an introduction is worth discussing.

I have expressed myself so frequently in the columns of *The Garden,* and elsewhere, on the subject of rock gardens and their place in garden schemes that it is possible many readers will be familiar with my opinions thereon. If so, they will quickly come to the con-

clusion that a rectangular plot of land with an area of about 100 square feet does not offer much that is desirable for such a feature. Broadly speaking, there are two distinct types of rock garden. The one, designed to reproduce in miniature those ruggedly picturesque effects that one sees in naturally rocky lands in such a way that each craggy prominence shall carry the mind to that "vaster multitude of mountains," and which shall reconstruct a picturesque combination of rock and plant life within the area at one's disposal in a way that, although the art employed is purely imitative, the results shall be so accurate in their accomplishment that they shall give the impression of being realistic parts of some greater whole. Nor is this desire to bring within the confines of our own garden plot little pictures of the great natural facts to be deprecated because it is imitative. There is no real beauty in anything that does not mirror Nature. "That beauty is the normal state is shown by the perpetual effort of Nature to attain it," wrote Emerson. I have spoken of this work as an "art," well knowing that exception will be taken to the use of the word in such an association. But it *is* an art, as is every genuine effort that fulfils this condition; "whatever is great in human art is the expression of man's delight in God's work." Robbed of this aspiration after the realistic imitation of natural effects, the rock garden is without meaning or real beauty. It has no other excuse for existence than that it shall be to that "vaster multitude of mountains" what the dainty miniature is to the larger epic painting. One choice little bit, selected and skilfully arranged with

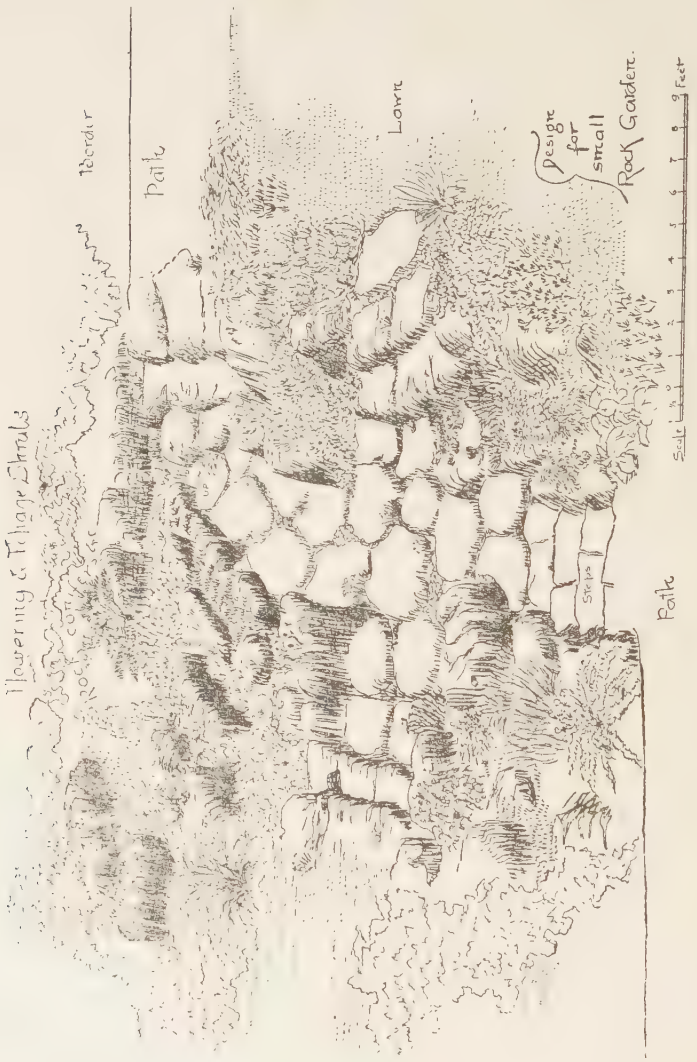
ERICA CARNEA MASSED ON A ROCKY BANK.
This is a charming heath in winter and early spring.

fidelity to natural laws, and its aim is achieved. This can be done equally well with a dozen stones as with a thousand tons. In fact, three stones casually disposed in an odd corner of the garden, lying, perchance, in a bed of Heather, and sheltering in their well-worn crevices the right vegetation, the plants that would grow there naturally, can be more eloquent in their appeal to our true sympathy with the beautiful in Nature than a lavish expenditure on stone and labour usually succeeds in being, where the aim is to have a rock garden because it is fashionable, and for that reason only.

And this can be achieved in a garden of any size, but it will not be by measuring off a square plot and dumping a few loads of burr bricks and ancient concrete thereon, amongst which many plants will linger on a miserable existence which is merely a procrastination of death.

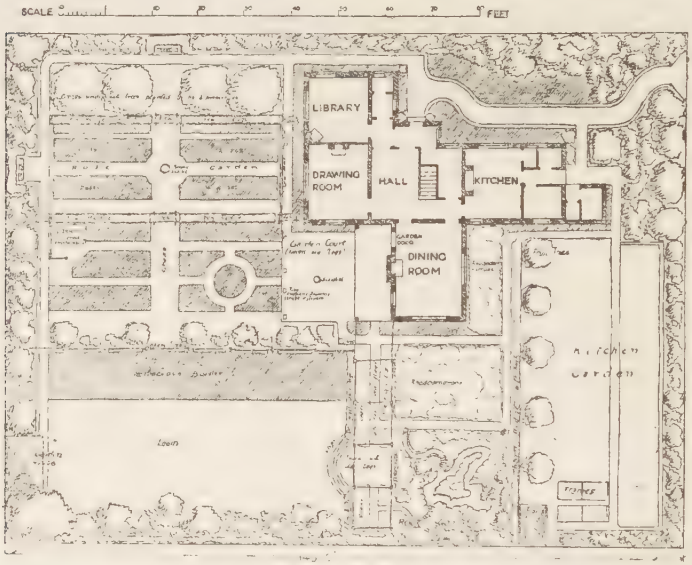
If the reader wishes to attempt something of the nature I have described it will be best done in a corner rather removed from the house, so that those more formal lines that must of necessity remain in conjunction therewith may be gradually softened a little into some more informal arrangement. I illustrate one simple method whereby a delightfully realistic result can be obtained.

It consists in hollowing out an area just on the corner of two paths, and descending by two or three shallow rock steps into a miniature ravine. The earth so removed is disposed irregularly on either side, and the stone is made to appear as though it occurred naturally on the site, but that a track had been made through

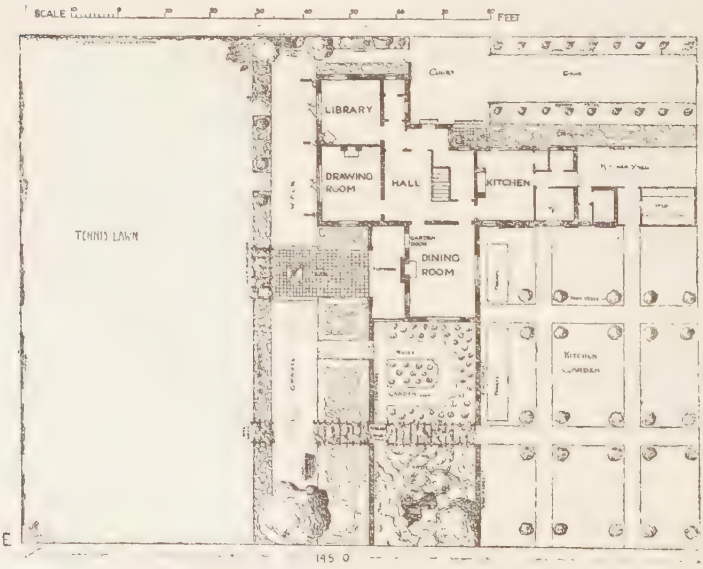

Flowering & Foliage Shrubs
Border
Path
Lawn
Design for small Rock Garden.
Steps
Path
Scale
Feet

it. By skilful planting this can be so arranged that it will not be obtrusively visible from any other portion of the grounds, and will, moreover, afford a happy home for many charming little alpine plants, both for dry and sunny or low-lying damp situations. There are no piled up banks of stone therein, and, indeed, the quantity of stone used should be reduced to a minimum, but the rock that is used should possess something that is attractive and picturesque in itself. I do not mean by this that it should be brilliantly coloured, or that white spar, or marble, is suitable, but that it should be natural rock, that shows signs of Nature's work thereon in the form of mossy growth, crevices, and crannies that have been produced by weather action. Then the plants must be selected with due regard to the size of the undertaking. If it is very small only the tiniest of alpine plants and shrubs should be used. There must, indeed, be throughout a sense of proportion. The plants, however, should all be of the class that are associated with rocky land.

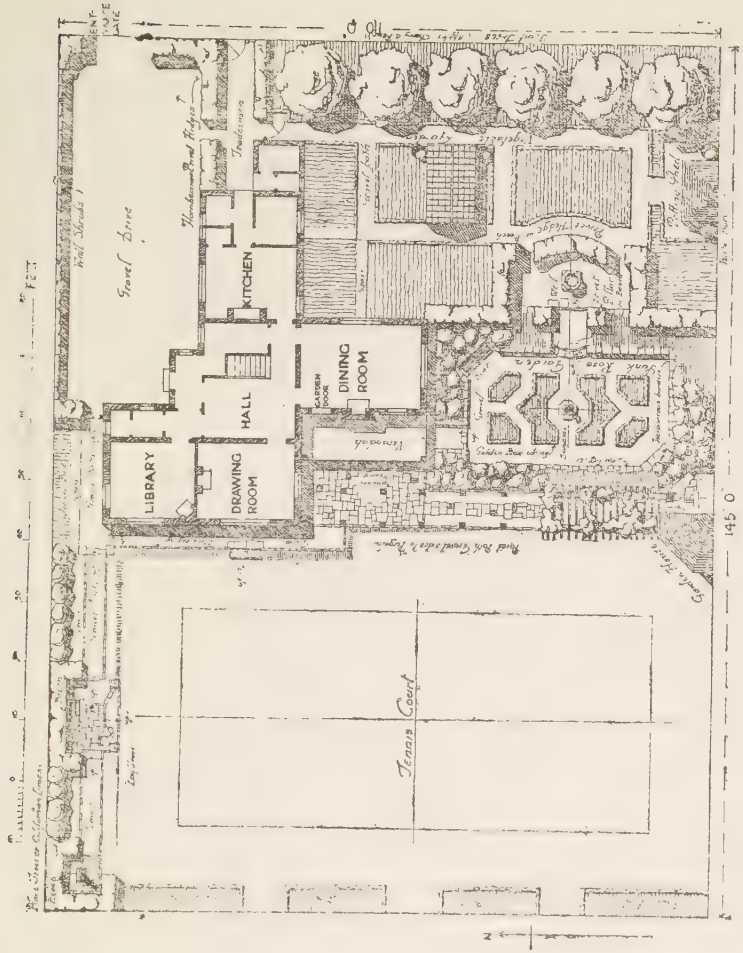
In commencing these remarks on the rock garden I said there were two distinct types ; as a matter of fact the second I am going to describe hardly answers that description, as it is merely a certain area devoted to the cultivation of alpine or rock plants. That is to say, that it aims at being nothing more than a collection of alpine plants in which such stone as is used plays quite a secondary part. In the construction of the ideal rock garden the stone is just as important a factor as the plants, and it is the two combined that form the pigments wherewith to paint the picture. In this cultivator's garden stone is hardly necessary at all



SITE NO. 3.—DESIGNED BY ERNEST BIGGS.

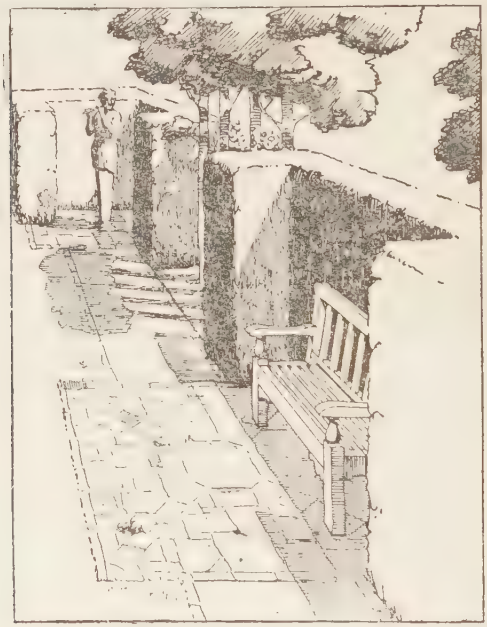


SITE NO. 3.—DESIGNED BY THORNTON SHARP.



SITE NO. 3.—THIRD-PRIZE DESIGN BY KENNETH DALGLIESH.

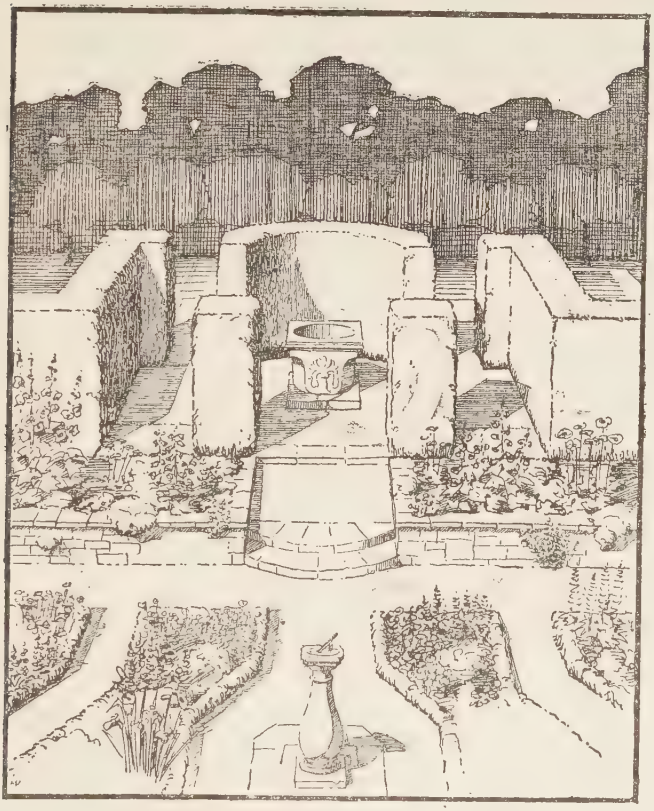
except for the drainage or shelter it affords. No harmony of association is aimed at, merely the growing of a good plant ; whether it is worth doing or not depends largely on the keenness of the owner of the garden. To me, the plants robbed of their picturesque associations lose half their charm, but I can well conceive that



SITE NO. 3.—THIRD-PRIZE DESIGN BY KENNETH DALGLIESH.

many people find pleasure in contemplating *Saxifraga Boydii* in a pot. I have even done so myself, until the memory of it growing on the ledge in a rock garden made of old grey limestone arose to chill my appreciation. Nevertheless, the cultivation of rock plants for the sake of the plant itself is just as legitimate a garden pursuit as growing giant Cabbages. It can be effected

in any part of the garden with equally good results, provided it is not allowed to curtail the enjoyment of the garden as a whole by intruding itself on effects designed to give pleasure to all who frequent it.



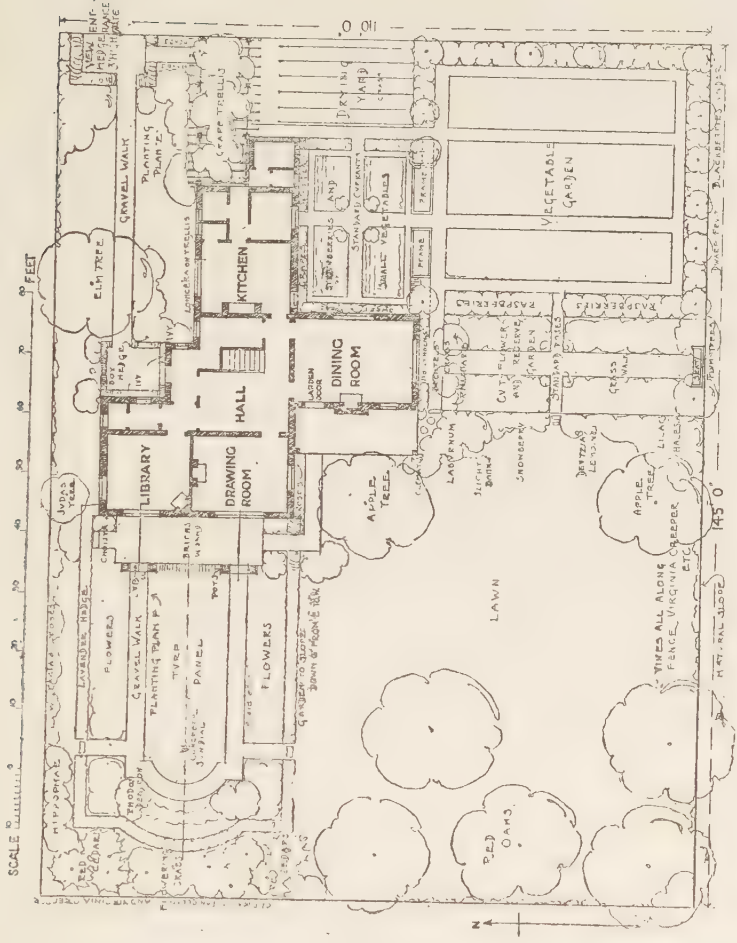
PERSPECTIVE VIEW BY K. DALGLIESH.

The second prize for a design for site No. 3 was won by Miss Leonard, of Massachusetts. Of this design Mr. Lawrence Weaver wrote :

"We also illustrate the second prize design sub-

mitted by Miss Leonard (of Cambridge, Massachusetts) for Site No. 3. This is well and practically conceived, like all the plans which Miss Leonard submitted, and the judges would have been able to give a higher award but for the unfortunate position accorded to the practical feature of a drying-yard. In her design this is placed adjoining a road, and without anything to screen it from the public. Had it been cut off by a substantial trellis there would have been no objection to this position, as a Grape-vine trellis and pergola screen it quite satisfactorily from the main entrance. It may well be that in the United States there is less squeamishness about the display of drying linen, but it would not be popular in this country. The vegetable garden and the flower garden are both practically conceived, and the lawn, dotted with apple-trees and Red Oaks, would be a very friendly place in which to sit. This design shows a good compromise between the modern demand for rigid formality and the more haphazard disposition of features which makes the charm of so many old gardens."

In many respects Miss Leonard's plan exhibits a clearer grasp of the real aims of garden design than those of most other competitors, and to anyone who does not wish for a tennis-court, and desires to get away somewhat from the extreme rigidity of geometrical developments, I strongly recommend a study of this plan. Omitting the single feature of the drying-yard there is really little in it upon which to offer criticism. Each principal window has its studied view, each path offers facile connection with another, so that it is easy to reach any desired point directly. The


SCALE
FEET
LIBRARY
HALL
DRAWING ROOM
DINING ROOM
KITCHEN
VEGETABLE GARDEN
LAWN
APPLE TREE
APPLE TREE
RED OAKS
ELM TREE
GRAVEL WALK
FLOWERS
FLOWERS
LAVENDER HEDGE
PLANTING PLAN
PLANTING PLAN
CRAPE MYRTLE
HIPPOPHAE
RED CEDARS
PRIVET HEDGE
GARDEN DOOR
GARDEN DOOR
GARDEN TO STORE
DRAIN
LAWN
CROQUET GROUND
CROQUET GROUND
CROQUET GROUND

paths are not in themselves obtrusive, but are introduced because they are requisite. The grouping of the various trees and plants is devised with a sympathetic interest in their harmony of association and a consideration for future developments. I like the idea of the entrance screening the view to the front door, and also the little forecourt surrounded by a neat Box hedge. I like, too, the idea of the Elm-tree, shadowed somewhat under the branches of which the forecourt would appear doubly inviting. Adequate seclusion is provided everywhere, the seclusion of which one writer has said: "The garden was a place apart from the world, where men could rest and take their ease in quiet surroundings, the spot dedicated to wholesome relaxation, in which the worker could for a while forget his cares and renew his energies. Its privacy was one of its greatest charms." And also another: "A still, removed place hidden from the day's garish eye, sacred to tranquillity, retirement, and repose." Perhaps most of all I like the lawn with its informal groupings of trees, its Vines, Lilac, Halesia, and its slight undulations and slopes, that bring forcibly to one's mind the exquisite picture conjured up by Tennyson:

"A realm of pleasure, many a mound, and many a shadow-chequered lawn, full of the city's stilly sound."

There are many other attractions in this and other designs, but I think that this orchard lawn is the place to which I should wander, whilst the dewdrops yet sparkled in the grass, for the morning breath of air; again in the heat of noontide, when the shadows would be infinitely pleasant; and yet again at eventide, when

A Group of the Common Snowdrop (Galanthus Nivalis) growing in Grass, with Ivy in the Background.

To face page 78.

THE HERBACEOUS LUPINE (LUPINUS POLYPHYLLUS).
This is one of our best hardy flowers.

To face page 79.

its mere freedom from geometrical pattern and its simple unpretentiousness would diffuse a feeling of calm and unfretted repose. Nor need such a spot be devoid of all garden effects, but they must be of the nature of wild gardening, and subdued to the informality of the surroundings generally. This little recess, with careful planting out of the surroundings, could have all the effects of a grassy glade in some larger woodland, and in the sequence of the seasons could be rendered especially delightful as a wild garden. In the shade of the trees Polyanthus, Primroses, Anemones (*apennina* and *blanda*), Daffodils, Snowdrops, Scillas, Winter Aconite would revel ; and between them, in bold mass, they could be succeeded by Lupins, Delphiniums, Mulliens, Foxgloves, Lily of the valley, Violets, and so on throughout the year ; even in cold December the Hellebores and some of the smaller berried shrubs could make such a garden interesting and pleasant.

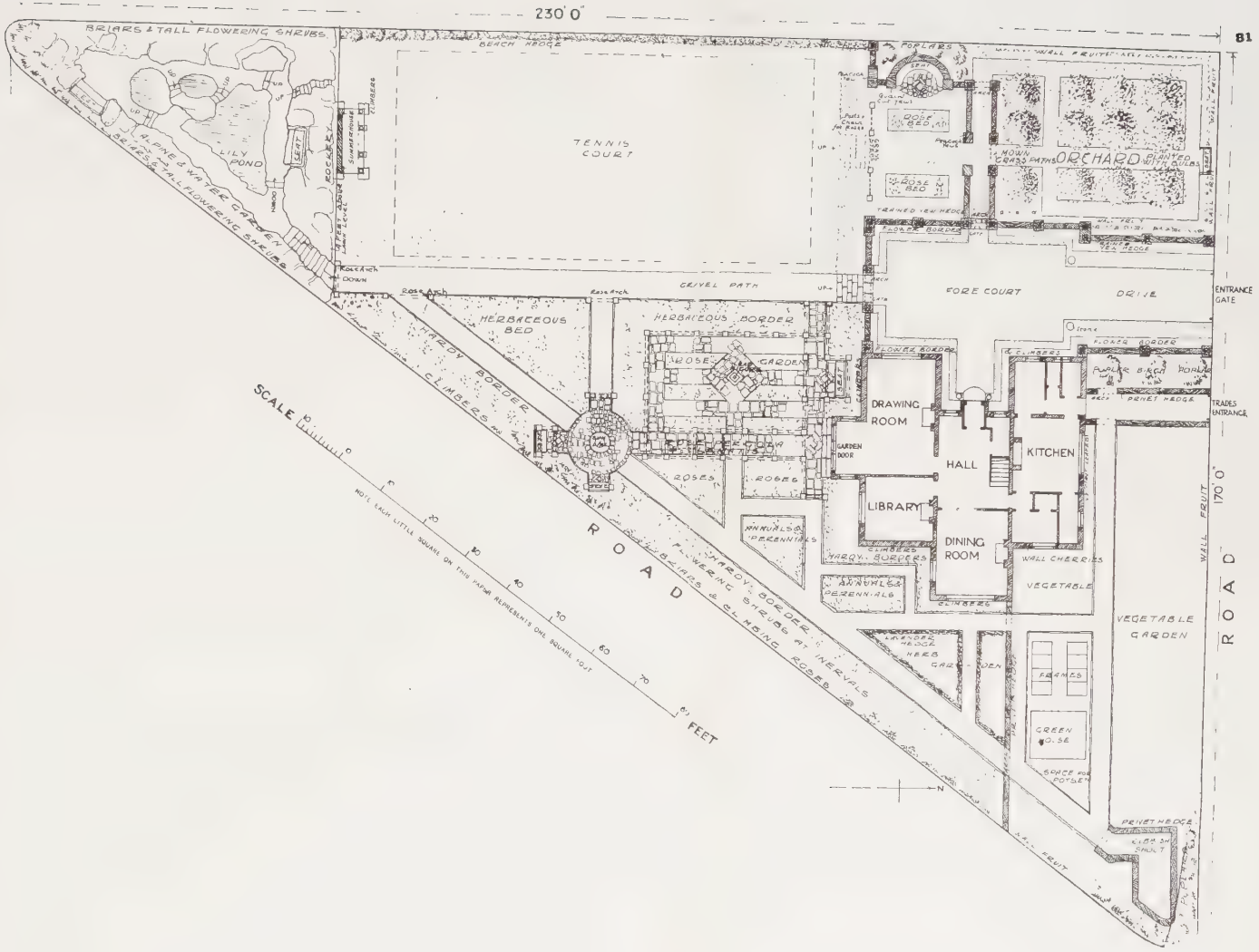
In concluding my remarks on the designs sent in for No. 3 site, I should like to point out, for those who desire it, that Mr. Thornton Sharp's (p. 72) offers the absolute minimum of complexity in its general arrangement. It would not produce much in the way of æsthetic effect, but to the man who just wants to keep the garden tidy, grow a few flowers, as many vegetables as possible, and play tennis, it is to be commended. It is the least expensive to carry into effect, and the most economical to maintain. It would not by any means afford all the pleasures a garden should do, but for a busy bachelor who spends little time at home, and just wants healthy exercise when he is there, the scheme is ideal.

CHAPTER VII

THE WINNING DESIGNS CONSIDERED IN DETAIL (*Continued*)

SITE NO. 4: WITH SOME OBSERVATIONS ON WATER GARDENING FOR SMALL GARDENS

So much ground has already been covered by considering other designs, and the comments thereon are equally applicable to those sent in for this site, that it is hardly necessary to analyze the latter quite so closely. There are, however, in them one or two features that call for special commendation, and a few for criticism. The first-prize design for this site, that by Mr. John Hatton, is in many respects very good indeed. The entrance drive fails in that it is too small to achieve its purpose, although a small pony-cart might be turned in the forecourt without much difficulty. The orchard is well placed, and could be made to afford much pleasure in the way I have already described in Chapter VI. The vegetable garden should be quite successful, as should also the little Rose garden. With regard to this latter, however, I think it would be more successful if it were less a paved, and more a Rose garden. An excessive predomination of paved area in the Rose garden, or indeed in any other, is always objectionable, as it creates a hardness of effect that completely annuls the beauty of roses. Pave by all means as much as is necessary, but at the



SITE NO. 4.—FIRST-PRIZE DESIGN BY JOHN HATTON.

To face page 80.

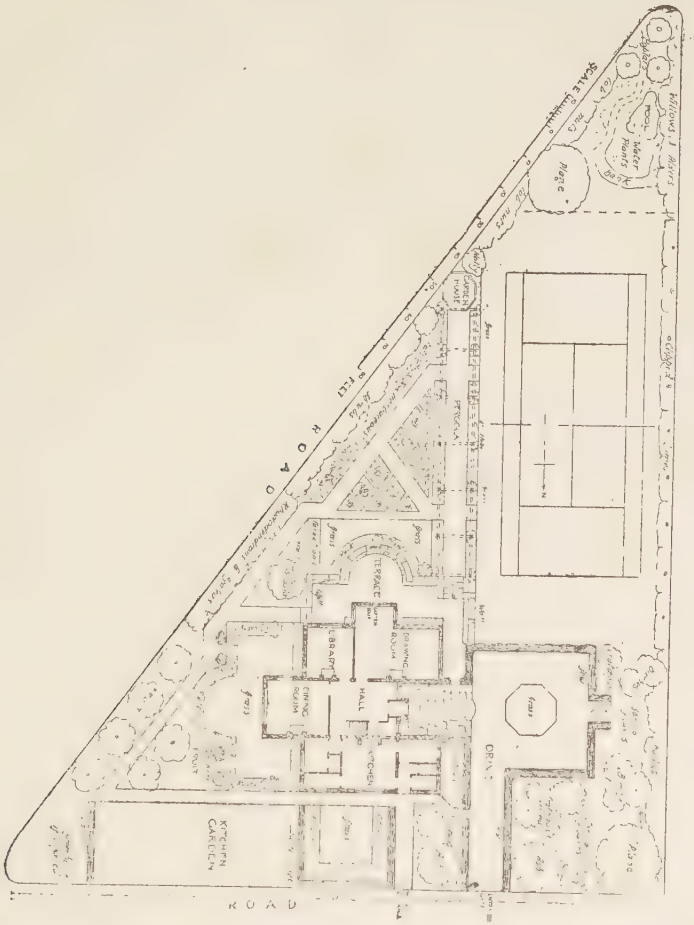
same time devise some means of introducing enough grass to soften the effects of the stone. In this design it could have been done quite successfully by paving the path between the Rose-beds and the herbaceous borders, and along the northern end, leaving the remainder in grass. The tennis-lawn is well placed, and there could have been no better position allotted for the rock garden than in the angle at the entreme southern end. The views from the windows are generally carefully studied, although I might point out that providing window pictures does not *always* mean creating a view down a straight path. The hardy plant border, with flowering shrubs at intervals, offers a fine perspective from either end. The circle terminating the pergola might have been better arranged, and I hardly think it was necessary to make a sort of cross of this path. The little dead ends of path sticking into the border would make odd and ugly little angles that, however successfully they might be planted, would remain—ugly. The pergola here is as well placed as a pergola can be in such a garden. The design fails, however, in the division of the triangular plot into its component parts, beds, borders, etc., in that it divides one large triangle into a number of smaller ones. Of all the shapes that can be given to flower beds, borders, or any other planting area the triangle is the worst. Its acute angles are never tidy, and the tapering points are never properly filled with plants. Either the plants that are placed therein ramble in an untidy fashion over the paths, because the beds are too narrow at that particular point to contain them, or to avoid this the points

are left quite bare, and remain a permanent source of irritation to all who see them, and particularly the gardener.

SITE NO 4.—SECOND-PRIZE DESIGN BY ISOBEL HARDING.

The second and third prize designs for this site received full notice in *The Garden* from Mr. Lawrence Weaver, who wrote of them :

"Miss Isobel Harding secured the second prize for Site No. 4 with a well-thought-out scheme, which successfully avoided the difficulties of the triangular space



SITE NO. 4.—THIRD-PRIZE DESIGN BY A. TROYTE GRIFFITH.

south of the main front. From the garden door to the drawing-room there would be a pretty prospect across the sunk garden to the thatched summer-house. From

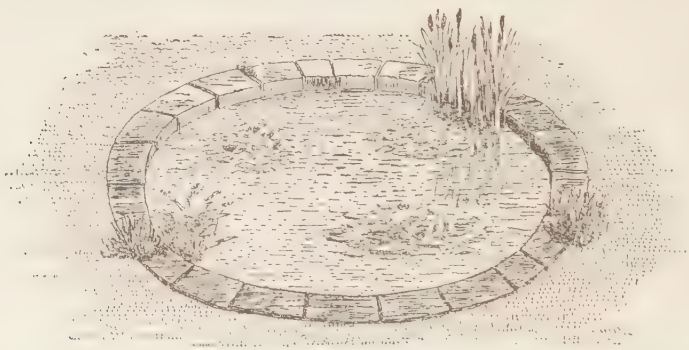
the dining-room a pretty outlook is given into the little Yew-hedged garden with a semi-circular end. The standard Apple-trees to the north of this little spot form a good screen between the pleasure garden and the kitchen garden, and also shut off the business corner of the garden devoted to greenhouse and potting-shed. The Mountain Ash trees between the main entrance from the road and the trades entrance would also form a satisfactory screen, and the servants' little garden is pleasantly disposed to give an outlook from the kitchen window. The entrance court is neatly managed, with a Rose garden to the north-west of it and a sundial and seat on the axial line of the entrance door of the house. The south corner is also well contrived, and the chief defect of the scheme is the provision of the long service path along the south-east boundary which borders on a road. This would give to the passer-by an unattractive impression of the whole garden, and would be uninteresting from within.

"The third prize for Site No. 4 was awarded to Mr. A. Troyte Griffith. The little hedged entrance court is distinctly successful, with its trees and spring garden on the west side. The tennis lawn is placed north and south, and the south angle of the site is well employed as a little pool garden where water plants could seek hospitality. The best feature of the scheme is the very charming view which can be got from the paved space on the west side of the house looking through Yew hedges southwards under the pergola to the octagonal garden-house. The terrace on the south side of the house with its semi-circular treatment is a good feature, but Mr. Griffith has rather tripped over

the treatment of the triangular space between this terrace and the pergola. The diamond beds would look rather tiresome, but this is the most serious defect in the plan. A separate little Rose garden with a backing of fruit-trees is seen from the dining-room. The kitchen garden in the north-east corner would be better for some more definite screen. The servants' little garden opposite the kitchen window, with its grass plot and herb border screened from the road and trades entrance by a Laurel hedge, is happily arranged. A defect of the design is that Mr. Griffith does not show at what lines he proposes to vary the levels, an inevitable arrangement in a site described as sloping 5 feet from north to south."

One feature that appears in both Mr. Hatton's and Mr. Troyte Griffith's design is a pool. Considering that it was stated that there was supposed to be a slope in the land from north to south of 5 feet, which inevitably involved a certain amount of excavation, I think it somewhat remarkable that no one introduced a Lily pool of more formal type. I can imagine no more desirable adjunct to such gardens than a formal pool, simple in outline, and devoted to the culture of a few of the delightful Nymphæs and other water plants that are offered on every side to-day. No great cultural experience is necessary. Few are the difficulties that have to be overcome. Everywhere and anywhere in the garden where there is sunlight is the right place for such a feature; some, of course, are better than others. A pool 3 feet across is large enough, and 30 feet not too large. A simple circular pool in the centre of a lawn with nothing of stone or other

coping round it, and the grass growing right to the edge of the water can be made to give charming effects ; or, treated a little more architecturally, it can form the centre to the Rose garden or the terminal to a walk between herbaceous borders. If other means fail, Water-Lilies can be quite successfully grown, as illustrated on page 98, although this method is more suitable for the tiny cottage garden. Water in the garden in any form is always an added delight, and there is now such a variety of plants suitable to grow



therein at the command of a few shillings, that no one need be without them on the score of expense. The initial outlay of preparing a home for aquatic plants is perhaps a little greater than in some other gardening pursuits, as water has to be retained, and is better laid on to the pool, so that the turning of a tap will keep the water pure and sweet. I give an illustration of how a lily pool of any dimensions can be constructed, the water turned on and the pool emptied with the least possible trouble. Amongst the plants that could be grown in such a pool are, of course, the Water-Lilies,

Making a Lily Pool

and as such pools will probably be rather shallow (2 feet 6 inches deep is enough) I will give the names of a few suitable sorts. *Nymphea Laydekeri fulgens* is one of the best of the small growing crimsons, almost a blood crimson too; *N. atropurpurea,* too, is a fine crimson purple. *N. Wm. Falconer* and *N. Froebeli* are also both very telling crimson varieties. Amongst the pinks are *James Brydon,* rose; *W. B. Shaw,* rose pink; *Luciana,* a quite brilliant rose; and *Laydekeri rosea,* a pretty pink that deepens in colour with age. Of yellows, one should have one or more of the following, *N. odorata sulphurea,* a pale yellow, its larger-flowered deeper-coloured companion, *O. sulphurea grandiflora,* which as it grows older becomes shaded with salmon, or *Marliacea chromatella,* primrose yellow. White varieties are plentiful, but for the small garden *N. odorata* is one of the best. It is pure white with yellow stamens, and has a delightful vanilla fragrance. In such pools, too, I should also plant at least one water Hawthorn because of its delicious odour every morning from early spring to late autumn. A few water Reeds and Rushes at the edges of such pools serve to relieve the monotony of outline. *Typha stenophylla* is one of the best, and *Acorus japonicus fol. var.* will grow on the edge, or just in the water in a pot; and there are many plants that can be grown in pots standing in the water, like the flowering Rush, *Butomus umbellatus,* or the Porcupine Rush, *Scirpus Tabernæmontani zebrinus.*

Of course, with everyone who fully appreciates the beauty of water gardens, the mind turns easily to the

natural plantings of streamside, lake, and pond, and if the possessor of the small garden is fortunate enough to have a little stream running through, or at the end of the site, much pleasure can be derived therefrom. Such cases are, however, rare, and the inclination is always to endeavour to make such artificial pools as the area will accommodate to look as natural as possible. This can be done either in association with the rock garden, or as a simple pond in the portion of the grounds that are treated more freely as wild gardens. The average production is, however, rarely a very happy-looking concern, because insufficient care is taken to obliterate the necessary constructional work. A very natural-looking pool can be made, however, if the work is carefully carried out, and the owner does not object to moving more soil than is usually done. With regard to the shape little need be said, as this will depend on the individual taste of the owner. It should, however, be remembered that tortuous, or erratic, lines are not necessarily natural, and that here, as elsewhere, the keynote of success is simplicity.

The principal difficulty in making artificial pools look natural is in hiding the cement edge, but this can be overcome if the following instructions are carefully adhered to, and it is indeed unnecessary that the minutest particle of cement be seen. Excavate the pool in such a way that the earth all round will slope *down* to the water level. This is imperative for many reasons, not the least being that such a pool in Nature would usually be found at the lowest level of the ground. The depth of the actual excavation of the pool should

not be much less than $2\frac{1}{2}$ feet—3 feet is best. It should be remembered that the principal charm of such a pool is the marginal planting of moisture-loving vegetation. This can only be achieved by arranging a margin that is permanently moist, and the pool must therefore be excavated sufficiently wide to allow for this margin. If, for instance, a water area 15 feet wide is desired the excavation will need to be 20 feet; this will allow 6 inches on each side for concrete, and a 2-feet space all round for moist borders. Having

SECTION SHOWING CONSTRUCTION OF STREAM OR POND.

made the excavation, the whole should be concreted as shown in the sectional drawing through such a pond.

First the outer walls and bottom, then the inner walls, 6 to 9 inches lower in small pools, lower still in the case of large ones. The outer concrete must be impervious to moisture, the inner need be only lightly constructed, as it has only to hold up the soil in the moist margins. It can be built in rough stone if desired, but brick or cement answers the purpose quite as well. Chambers should be built on the bottom for Water Lilies and other true aquatics. The water must be kept at such a level that it is always above the inner

wall, and a few inches below the outer. By this means the whole margin of the pool will always be in the same moist condition as that of a natural pool, and it will be seen from the section I give that the earth slopes down naturally from the surrounding garden right to the water's edge, and that whereas it is the outer wall that actually retains the water, it is quite covered with soil and vegetation, and that the inner wall, being below the water level, and also covered with soil and plants, is never seen.

Nothing in the way of water gardening is impossible in such a pond. There will be shallow water along the edge for such plants as love to grow with their roots submerged a few inches. Such are the Arrow Heads (*Sagittaria*), Water Musk, of which there are several beautiful varieties, in addition to the yellow *Mimulus luteus, Mimulus luteus maculosis,* and other species and varieties, *M. cupreus brilliant* being amongst the best. The water forget-me-not, *Myosotis palustris semperflorens,* and several varieties thereof, will revel in such conditions. Then there are the smaller growing Reeds and Rushes, *Scirpus, Typhas, Carex, Cyperus,* the moisture-loving Irises, such as *Cupreus, Fœtodissima,* and higher up the banks *Astilbes, Spiræas, Eulalias,* and many similar plants. It will be found, too, that by the arrangement I have described the earth *behind* the outer wall will also be kept more or less damp by capillary attraction, and the planting can therefore be carried several feet back from the water's edge with the right vegetation for a pond margin.

One more word of advice to complete the picture. The grass should be allowed to grow right down to the water's edge at some points, and a pretty idea can be borrowed from the Japanese "Viewing-stone" by placing a broad flat stone near the water's edge where the earth would be too wet to stand, so that the water garden can be seen from the inside as well.

CHAPTER VIII

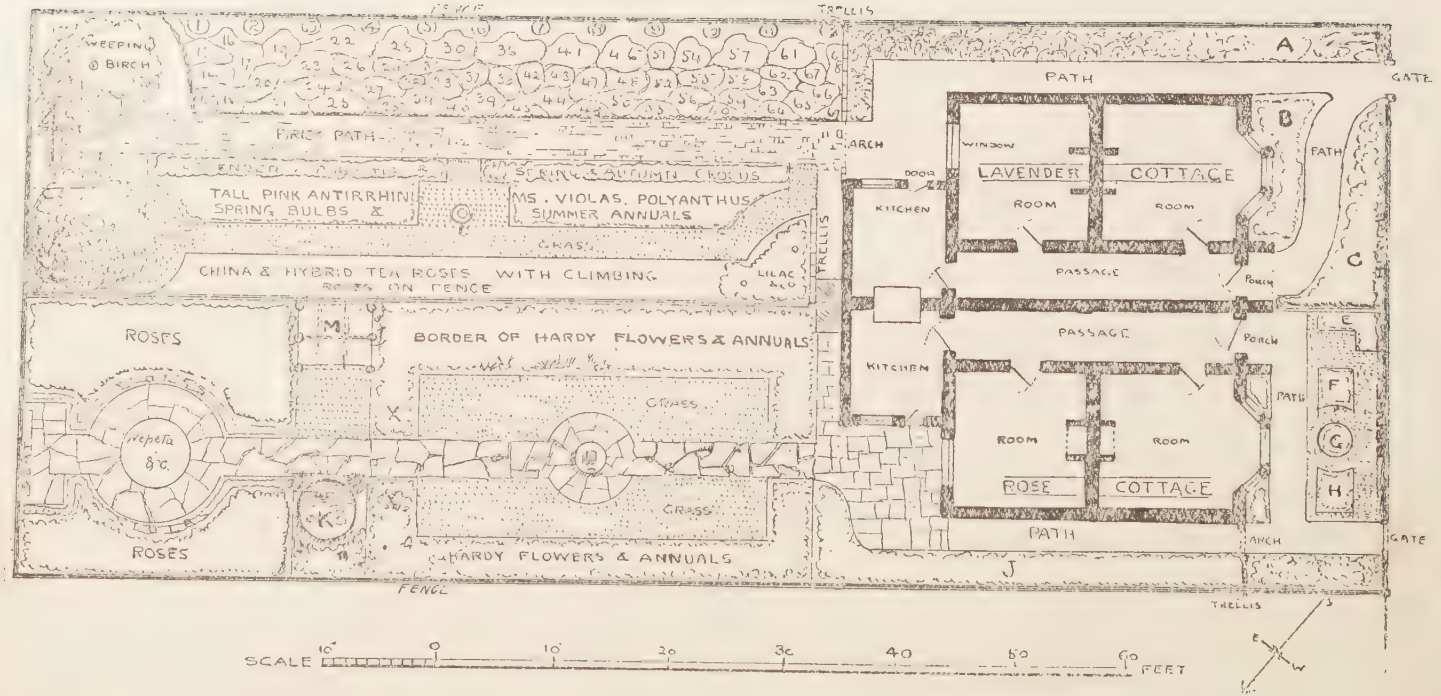
TWO-COTTAGE GARDENS, WITH PLANTING PLANS AND INSTRUCTION FOR GROWING WATER LILIES IN TUBS

THERE is a still smaller garden than those dealt with in the previous chapter—viz., that usually accompanying semi-detached cottages. In response to several inquiries the Editor of *The Garden* some time since asked me to suggest designs for planning and planting them. Two typical and existing sites were taken and distinct designs furnished for each. These gardens, it should be understood, are only 25 feet wide, so that every inch of space is valuable. The plans, and the notes thereon that appeared with them, are now reproduced.

HINTS FOR DESIGNING VERY SMALL GARDENS

It has been suggested to us that plans for laying out very small gardens belonging to semi-detached cottages would be useful, and we have therefore asked Mr. Dillistone, who, of course, is generally occupied with much larger designs, to furnish the following :

A question often asked is, "What can be done with a garden about 60 feet or 70 feet long and 25 feet or 30 feet wide?"—such gardens, in fact, as are provided with the usual semi-detached suburban villa. Quoting from a letter recently received, "Now this is the most



PLANS FOR TWO VERY SMALL GARDENS. THESE CAN BE MODIFIED TO SUIT ACTUAL REQUIREMENTS.

miserable garden to tackle." It is a fact that the conditions are not inspiring, and that gardening effort usually begins and ends with digging a narrow border round the outer bounds and maintaining a more or less unsatisfactory plot of grass in the middle. In presenting to readers the accompanying plan for two such gardens, I hope I shall succeed in showing them that even such small plots, devoid of any element of interest as they apparently are, can be made capable of providing a very great deal of interest, varied treatment, and pretty effects.

"LAVENDER COTTAGE."—First we will consider the design and planting of "Lavender Cottage." On the right, entering the gate, border A is more or less essential, and is a line fixed by the building arrangements, because the whole width left between the house and fence is not required for a path. There are many ways of planting it that will make a cool and pleasant approach to the house. Of course, there must be a few creepers on the fence, Jasmine or Honeysuckle, for instance. The border will be in partial shade, being on the north-west side of the fence, and is, therefore, eminently suitable for planting Ferns. Lastreas, Athyriums, and Polystichums would all do well therein, and a pretty idea is to plant spring-flowering bulbs among them, such as Scillas, Crocuses, and Grape Hyacinths, especially such as will flower about the time the young Fern fronds are beginning to unfold. The soft, delicate greenery of the Ferns lends an effective groundwork for the colour of spring flowers. For a later effect, some of the shade-loving Lilies can also be grown, and their blooms, rising above the Ferns, are

enchanting to the eye. The stem-rooting varieties of Lilies enjoy such a position because of the shade afforded to their roots.

At the end of this border a length of trellis will divide it from the back garden, rendering the latter as secluded as possible, and also enclose a small open space by the kitchen door. The archway through the trellis is so arranged that the view from the window at the back of the house is quite clear to the garden beyond. A few creepers can be trained on the trellis and over the archway.

Looking through the window, the eye will travel on through the archway down the path, on one side of which can be arranged a border of hardy flowers and annuals. I shall later give a suggestive list of plants suitable for this border, indicating by the numbers shown in the plan the positions for each. On the other side of the path should be planted a simple border of Lavender, preferably one of the dwarf-growing varieties, because they are more suitable for a small garden. *Lavandula spicata nana compacta* is a good variety. Carpet the ground under the Lavender with purple Aubrietias, among which plant spring and autumn Crocuses. All of these will thrive without being disturbed for several years, and such a border will be bright during the greater part of the year.

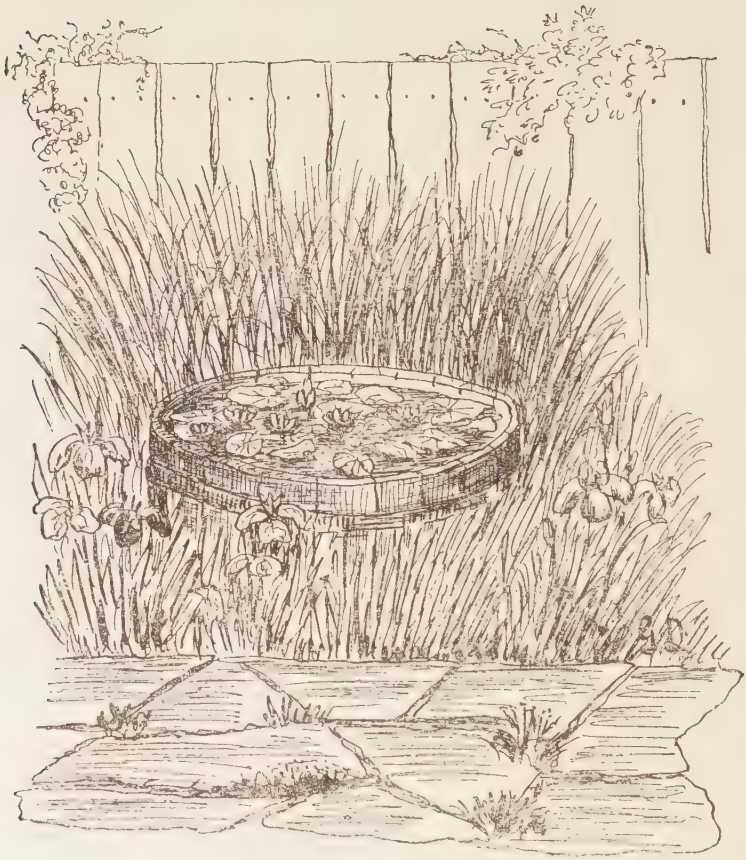
The path itself can be of any material that is neat and dry. Bricks on edge are suggested in the plan, and as these quickly take on a rich brown-red tone, are not offensive to the eye. In the crevices between the bricks some of the common, close-growing Sediums should be allowed to ramble. The centre of the path

should be arranged to be at right angles to the house and central with the window. The whole effect is here designed, in fact, to form a picture from the window of what will probably be one of the most frequently used rooms in the house. Two (or three) weeping trees, such as Weeping Birch or the golden Weeping Willow (*Salix vitellina aurea pendula*) will act as a screen to the beyond if it is unpleasant, or, if the distance is a pretty bit of country, the trees can be arranged so that they will act as a frame to focus the view on to such a scene. Between them is a suitable place for a simple seat, and the trees can be easily trained to form a sort of arbour.

An interesting feature in the way of a sundial, or vase planted with flowers, placed at D, will create a diverting and attractive break to the monotony of the lines. The planting of the remaining positions is clearly stated on the plan, and is suggested because it will give a long flowering period at a minimum of expenditure. Moreover, all the plants are of easy cultivation. In the front garden the border B should be reserved principally for sweet-smelling flowers, such as Mignonette, Rosemary, Night-scented Stock (Matthiola), etc., and as it is a pretty idea to make the garden live up to the name of the cottage, Lavender should be used freely everywhere. In C, plant a few of the smaller-growing flowering shrubs. In the

"ROSE COTTAGE" garden the scheme is entirely different. Beds E, F, G, H, and I should all be dwarf Polyantha or China Roses, or can be omitted altogether and left as grass. Climbing roses should be planted to train on the house and over the archway, with which

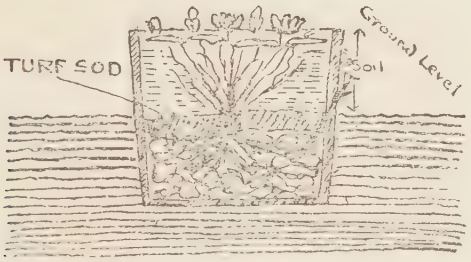
can be mingled clematis. Border J can be treated as described for A, because in this case the house will cast a shade. The planting of the principal borders



PERSPECTIVE OF THE WATER LILY TUB AT K.

will, of course, be a matter of individual taste, but the scheme for the large border at "Lavender Cottage" can be easily adapted. At L, central with the window,

place a simple vase, figure, or sundial. K offers a position in which to indulge in a modest way in one of the most fascinating efforts of gardening. It is a tub, about three feet across and three feet deep, partially sunk into the ground, and in which is planted one of the delightful pink or crimson Water Lilies. The details for this are given in the accompanying illustrations. M should be a Rose-covered arbour, made by training Roses over a simple construction of Larch poles. A Rose garden in miniature will terminate such

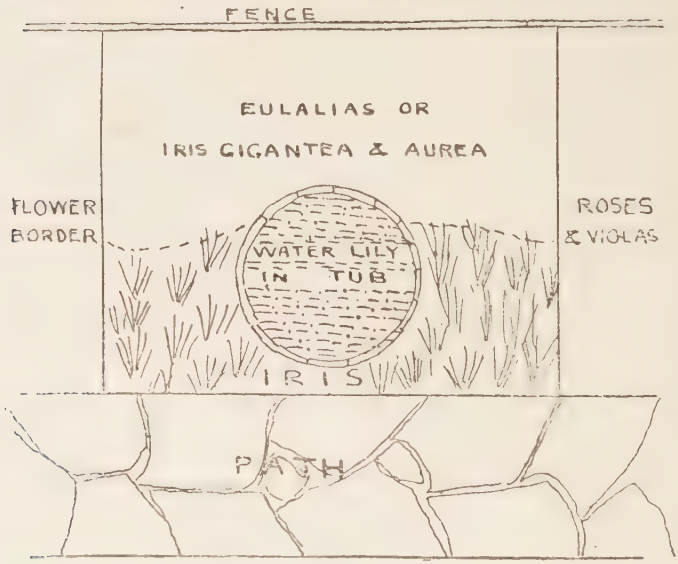


SECTION OF WATER LILY TUB AT K IN "ROSE COTTAGE" PLAN.

a scheme effectively, and if the centre bed is planted with *Nepeta Mussini,* and pink Antirrhinums, and the Rose borders are edged with mauve Violas, the effect will not fail to satisfy the most fastidious taste.

In neither of these two schemes should the area of grass be less than shown in the plan, and if the central walk is paved, a softening effect can be introduced by planting some little Campanulas, Thymes, Sedums, and other miniature forms in the interstices between the stones.

In studying the planting of the borders one point is worthy of particular attention. In the "Rose Cottage" garden, where marked X the grouping should be simple but distinct, bold and permanent. A suggestion for such a position is *Saxifraga* (*Megasea*)



PLAN AT K IN "ROSE COTTAGE" GARDEN.

cordifolia on each side of the path, a *Yucca filamentosa* on either side, and surrounding it *Linum perenne,* mingling with pale yellow or pink Antirrhinums; but there are many other ways of obtaining the desired effect—viz., point, focus, and perspective, as seen from the window.

Border of Hardy Flowers and Annuals

No. on Plan.	Name.	Colour.	No. of Plants.
1-12	Climbing Roses, Clematis and purple-leaved Vine alternately trained on stakes 6 feet or 7 feet high and festooned from point to point, but kept pruned very thin to give a light and pretty background to border flowers.		
13	Achillea Ptarmica The Pearl ...	White	3
14	Phlox Tapis Blanc	„	3
15	Nepeta Mussini	Lavender ...	6
16	Tritoma Nelsonii	Flame	3
17	Alstromeria aurantiaca	Orange to gold	5
18	Aubrietia Perkinsii	Purple ...	3
19	Helenium cupreum	Copper red ...	3
20	Hieracium aurantiacum	Orange red ...	3
21	Stachys lanata	Grey foliage ...	5
22	Helenium grandicephalum striatum	Orange and crimson ...	3
23	Pentstemon Southgate Gem ...	Crimson ...	5
24	Stock (Ten-week)	White	5
25	Campanula carpatica	Pale blue ...	3
26	Pæonia officinalis	Deep crimson	1
27	Heuchera Flambeau	Flame red ...	3
28	Tritoma Lachesis	Apricot red ...	3
29	Thalictrum flavum	Pale yellow ...	3
30	Aconitum ochranthum	Soft yellow ...	5
31	Pentstemon Myddelton Gem ...	Pink	5
32	Aster Amellus Riverslea	Grey blue ...	3
33	Iris Canary Bird	Pale yellow ...	5
34	Pink Pentstemon	——	6
35	Viola gracilis	Purple ...	6
36	Phlox Elizabeth Campbell ...	Salmon pink ...	3
37	Pæonia sinensis Blush Queen ...	Blush	2
38	Heuchera elegans rosea	Rose	5
39	Pink Antirrhinums	——	9
40	Nepeta Mussini	Lavender ...	6

No. on Plan.	Name.	Colour.	No. of Plants.
41	Lavatera Olbia	Rose pink ...	3
42	Pentstemon tubiflorus	White	3
43	Lupinus polyphyllus roseus ...	Pink	2
44	Aster subcæruleus major	Grey blue ...	5
45	Cerastium tomentosum	Grey foliage, white flower	5
46	Delphinium Persimmon	Azure blue ...	3
47	Statice latifolia	Lavender ...	3
48	Scabiosa caucasica	Lavender blue	3
49	Aubrietia Lavender	Lavender ...	5
50	Gypsophila repens rosea	Pale pink ...	5
51	Lupinus polyphyllus	Blue	2
52	Campanula macrantha	Purple ...	6
53	C. muralis or pusilla	Blue	5
54	Hyacinthus candicans	White	9
55	Gladiolus Baron Joseph Hulot ...	Purple ...	6
56	Achillea Kellereri	Grey foliage, white flower	3
57	Iris asiatica	Blue to purple	5
58	Aster Thompsonii	Lavender ...	3
59	Phlox Dr. Charcot	Violet	3
60	Stachys lanata	Grey foliage ...	5
61	Aconitum Spark's Variety ...	Violet blue ...	3
62	Chrysanthemum maximum ...	White	3
63	Campanula carpatica alba ...	„	3
64	Iberis Snowflake	„	3
65	Viola gracilis Purple Robe ...	Purple ...	6
66	Iris germanica violacea	Violet purple	6
67	Pæonia festiva maxima	White	1
68	Lilium candidum	„	6
69	Nepeta Mussini	Lavender ...	6

It must be understood that this border is not arranged to what is generally termed a "colour scheme," except that at certain points provision is made for pretty colour groupings, such, for instance, as 39 (pink), 40 (lavender), 45 (grey and white), 38 (rose

NEPETA MUSSINI AS A PATHWAY EDGING.
The foliage is grey and the flowers blue.

To face page 102.

LONDON PRIDE AS AN EDGING TO A GARDEN PATH.
Flower borders in a little garden.

To face page 1

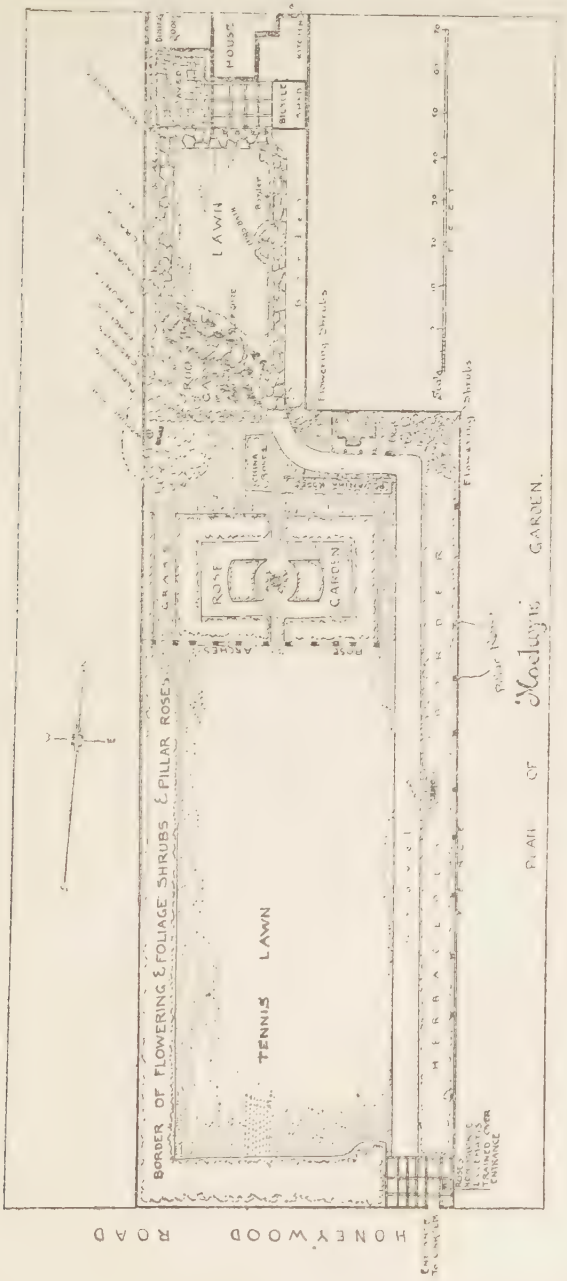
pink), and 33 (creamy yellow), and throughout it is attempted to arrange a border that shall give pleasing colour groupings and, as far as can be procured in such a limited area, a long period over which there shall be as much flower as possible. With regard to the quantities allowed, three plants, generally speaking, are equivalent to an established clump two years old. If the quantities are reduced to one-third, therefore, the ultimate effect will be the same, but this will not result until the second summer after planting. Many people prefer (on the score of saving expense, etc.) to plant more thinly, fill in the intervening spaces with annuals, and wait for full development. By a judicious use of common sense a great deal may be done in this way, and in planning a garden it must always be remembered that personal tastes have to be considered.

CHAPTER IX

THE MOELWYN GARDEN

THERE is a garden I know, a little garden, too, in the sense that it is not so large as some that have been discussed in these pages. In some few respects it perhaps fails in those very things that I have said are often essential to success. Indeed, it is a violation of certain rules and theories. There is one thing, however, in which it succeeds, and that is in being beautiful, and in showing the effects of incessant pains taken and attention to the rectification of previous mistakes. It was to a very great extent the development of circumstances rather than design. Starting with the one definite idea that a tennis-court was required, and that it must be placed in the only position in which there was room for it, the garden may be said to have grown up round the tennis-court. This is very often the case in gardens of this size, and there is another point of similarity between this and at least one of the sites in the Garden Planning Competition—*i.e.*, No. 2. The first plot of land purchased was only 35 feet wide by 150 feet deep. On this the house was built. Later, the two plots in Honeywood Road were added for the purpose of extending the garden. Thus it will be seen that a site very similar to No. 2 in the competition was provided, and the photographs, showing what practice has achieved, are valuable and interesting in giving a

A Little Garden Plan



due sense of proportion to the plans that have been discussed.

At first glance the plan on page 105 may not appear to be in all respects attractive as a design. As a matter of fact, it is a development of what had to be. A path was needed from the dining-room to the tennis-court, and also to the exit into Honeywood Road beyond. Subtract the tennis-court from what remained after the paths were allowed for, and it will be seen that not a great deal is left for design. Yet a really wonderful variety of pleasing effects have been evolved within the area. Not overcrowded either, as will be seen from the photographs that have been reproduced. In many respects it may be said to be an epitome of all the most desirable features in gardening.

Take, for instance, the view from the dining-room window. As a July garden picture this would be difficult to surpass, for not only is every inch of available space occupied by beauty of form and colour, but, which cannot be fully appreciated in even the best photograph, every shade of colour is exquisitely placed in its relation to all others in the immediate neighbourhood.

It is July, and therefore the Delphiniums, or perennial Larkspurs, are in their glory, and can be seen to the left of the picture, grouped in informal masses, that are withal not too large, against the fence on the east side of the garden. Between the Delphiniums, which are *persimmon* and similar shades of delicate blue, and harmonizing beautifully with their soft blue tones, are, in the shadow cast by the tree, two masses of Lilies—one, the taller, is the deep yellow *Martagon L. Han-*

Moelwyn Garden.
View from the dining-room window.

Looking back to the House from the Rose Garden.

To face page 106.

MOELWYN GARDEN.
The bird bath and east side of garden.

THE HERBACEOUS BORDER.

To face page 107.

sonii; the other, and dwarfer variety, being the pearly pink-flushed *L. Regale,* a gem indeed for any garden, and one, too, that is easy of culture.

To the right of the picture, and rapidly growing too big for its position, is the blue-grey *Abies Parryana glauca.* Frankly speaking, this shrub, under ordinary circumstances, should never have been placed there. It is much too large for a garden of this size, and quickly attains a great height. But assuming one is making a garden that is to receive constant care and attention, and that when the time comes that it has grown too big for its position it will be sacrificed for the good of the garden, then its use is permissible. But, despite the striking neutral note it imports into the colour scheme, it will generally be found wise to use a plant of less vigorous habit of growth. In the borders on the right are dwarf blue lavender, an ideal plant for small gardens, as it is less rampant in growth, and does not get so "leggy" as the common form. This is really growing out of a bed of Heather, *Erica carnea,* that has made a delightful pink effect in the earlier part of the year, and is one of the few plants suitable for such a position that can be said to be at its best in January. Grouped around the little lead figure are the blue Eryngium, a grey-leaved pink-flowered Sun Rose, or Helianthemum, and a lilac perennial, Pentstemon. In the centre of the picture is the prostrate *Juniperus tamariscifolia,* which creates a break in the contour of the planting, and with its cool grey foliage fits into the colour scheme with exquisite harmony. To the left are, *Armeria latifolia rosea,* a rose pink Thrift, some more Lavender, *Pentstemon pubescens,* the double

white peach-leaved bell-flower, *Campanula persicifolia Moerheimi,* and cloudy blue Violas. Beyond, through a rose-covered arch, the eye travels on to the lawn, and in the distance to the herbaceous border illustrated opposite page 107.

The reverse of this view from the dining-room is also illustrated, in which it will be seen that the house is to some extent divided from the garden by a series of arches, on one of which a hybrid of the "Cherokee" Rose, *Sinica anemone,* is flowering profusely, as it would always do in such a position, facing almost due south. A glorious mass of *Vitis Coignetiæ* also fills this end of the garden with an autumn glow of brilliant foliage. By referring to the plan it will be seen that these Rose arches are placed so that, although they divide a little paved court from the garden, they do not in any way shade the house sufficiently to make the dining-room dull, and that the openings are so arranged that there is an uninterrupted view from the house to the garden.

To those to whom the idea of a bird-path appeals—and it does to most garden-loving people—there is a pretty suggestion in the arrangement of one in the illustration. Just a semicircle added to the width of the path, with the line of the border carried nearly round it, and a flowery recess is created in which the bird-path is obviously well placed.

The rock garden, quite a modest affair as rock gardens go, was a development of the idea that the garden as originally arranged was too rigidly square. Moreover, a rock garden was desired, and there was really only one place for it, the one chosen. It was created

much as I have already explained in Chapter VII., not by building up a huge bank for the purpose of placing the stone, but by sinking the path and making it appear that it dips through natural rock. The Weeping Ash, that was originally planted as a shade tree as an adjunct to the tennis-court, makes an admirable background, and the earth removed from the path was thrown up into a mound, which, now it is planted, appears to be a perfectly natural condition of things, and is in no sense obtrusive.

The herbaceous border which is also illustrated is an excellent example of what can be done when thought and care are given to the arrangement. It will at once be appreciated that in this border there is ample colour for any one period with the Irises, Delphiniums, Canterbury Bells, Madonna Lilies, *Stachys lanata,* Anchusas, Verbascums, *Galega Hartlandi,* Campanulas of all sorts, Gypsophila, and others ; but it will also be seen that there are numerous other plants that will flower when those now in bloom are over, and many that have already given of their best, and are now resting for a season, amongst those yet to come to fuller perfection being the Pillar Roses at the back of the border. These climbing Roses are lavishly used in this garden, being arches across to separate the Rose garden from the tennis-court, and also mingled with the flowering shrubs surrounding the lawn.

I have said that in this garden due care has been taken that the various colours of the flowers and shrubs used should ever be in fine harmony. This is, indeed, stating the case too mildly, for no painter or sculptor ever had a finer reverence for form and colour than has

its owner, and I have never visited it without coming away with some new impression, and some new realization of the meaning of "gardening for beauty." One or two little pictures—for the pictures are all in proportion to the area covered by the garden—are eloquent in their expression of the fact that no pains are spared to garden for all seasons, and every day of the year. A brief description of those contained within one small area should prove instructive.

The first is in early February. The pale light of the afternoon sun falls on the graceful, arching branches of one of the Chinese Barberries—Wilsonæ. Still clinging to the branches are myriads of last year's leaves, that in a duller, greyer light would be sombre brown, but in this every tiny leaf takes on a rich and ever changing tint: bronze, gold, sienna, burnt and raw, a little orange, and a shimmer of warmth, as of the crimson glow cast by a flickering fire. True, it may be only an impression, and upon close analysis it disappears, but the impression is very vivid. At its feet there spreads a broad mass of the winter flowering heath, *Erica carnea,* almost mossy in its fresh bright green, and delicately beautiful with its sheets of pink flowers and cream-tinted buds. It has been in flower now for six weeks, and is good for another six. Side by side with it is a mass of autumn-flowering heather, principally varieties of *Erica vulgaris,* on which last autumn's flowers have assumed a ruddy brown tint, and the foliage is still a dull dark bronze green. From this rises another beautiful Berberis, *Thunbergii minor,* every bud just bursting into being with that soft yellow-green hue that gives a suggestion of awakening spring.

Nestling against the outer edge of the heather is a mass of *Crocus biflorus,* in their half-opened state looking like big pearly eggs in a nest of feathery green. A little sea of lavender and sapphire ripples all around, the result of letting *Crocus tommasinianus* have its own way and wander where it will. To complete the picture, a rugged bit of grey limestone, creviced and crannied by a thousand years of weathering, rises from a cushion of low-growing, summer-flowering heather, *Ericas hypnoides* and *cinera.* That is February. In April and May the Berberis are still equally beautiful, but in another way. New leaves for old ; but an ever-present sense of soft and exquisite colour harmony is there, for the Grape Hyacinth has taken the place of the Crocus, and the Crimean Irises now shed their blue, cream, grey, and white loveliness around, whilst the Mediterranean Heaths, pink and white, still retain much of their spring beauty. The orange and yellow flowers of the Berberis are over by this time, but have made a brilliant interlude between these two periods. By July the garden all around is so full of colour that these minor effects become less obvious, but they now form a quiet and reposeful part of the whole, and with the opening of the first autumn Crocus or Colchicum in August a new interest begins, and goes on through the autumn glow of foliage and berry in the Berberis ; the autumn-flowering Dorset Heath, *Erica ciliaris,* and the Irish Heath, *Menziesia polifolia,* add their rich purple to the scheme. These effects linger on until the winter Heather again opens its flowers in December, and the year begins once more for this miniature Heath garden, for that is what it really is, and one without an ounce

of peat in the composition of the soil, for it is a fallacy to suppose Heather will not grow without peat. It is little, too—not more than ten or twelve square yards in all ; but it contains within its compass all the charms that are exhibited in vaster areas, and is in its way as satisfying.

There are other effects that I might linger over, with both pleasure and profit did space permit ; one, of the hybrid brier, Una, rambling over the thatched roof of the garden house ; beautiful with its buff buds and single white flowers in the summer, it is indeed startling in the early days of the year, when every one of its myriads of vivid scarlet berries is silhouetted with clear-cut distinctness against the grey-green thatch. Another, of *Rhododendron racemosum,* a delightful little rosy-pink Chinese form, that has thriven for several years now, and makes quite remarkable growth—without peat, too—in the little rock garden. *Rosmarinus prostratus,* too, grows on a ledge here, and sends down its long trailing growths that in season are covered with pale lilac-blue flowers.

There is one good point, too, about this garden that is worthy of mention. Nothing is admitted that will not stand the most rigorous winter out of doors. Crocus species, such as *aureus, Balansæ, Sieberi,* and *susianus,* push their way through the January snow, whilst the golden Winter Aconite and the early flowering Heaths light up the borders. Later come the Daffodils, Tulips, Anemones, the spring, summer, and autumn herbaceous plants, and Lilies right down to the late autumn, where there is ample provision made for maintaining the attraction of the garden in the way of

autumn-tinted foliage, shrubs, and berries. Such a garden is never without its interest. In it there is always something to do, something to enjoy doing, and, what is more, some results to enjoy. Results, too, that are not always attained by choosing the newest and most expensive plants, but by selecting those that are beautiful without considering whether they are rare or not. The spirit that will achieve such results is admirably summed up by Tennyson in what is certainly not his best poetry, but is sound garden philosophy :

> " And I must work through months of toil,
> And years of cultivation,
> Upon my proper patch of soil
> To grow my own plantation.
> I'll take the showers as they fall,
> I will not vex my bosom :
> Enough if at the end of all
> A little garden blossom."

CHAPTER X

THE SMALL ROSE GARDEN

An English garden without Roses would be an incomplete and soulless thing. I do not say that every garden should include in its design a Rose garden. There are, however, many advantages in allotting some portion of the grounds mainly to the culture of Roses, and it is almost inevitable that sooner or later some part of the garden becomes known as such. Not the least advantage of this giving over one portion of the garden to Roses is the fact that the results obtained thereby are, generally speaking, far more satisfactory than by attempting to grow them mixed up with other things. The Rose is one of those plants that thrives best in a state of splendid isolation. It objects to being associated with anything else. It needs a sort of special treatment that is not applicable to many other garden flowers. This exclusiveness on the part of the queen of the garden would almost seem to extend to its commercial associations. There are many firms who specialize in this or that, but I do not recall a single instance where there are a number of firms devoting their entire attention to the culture of the plants of one particular genera as in the case with Roses.

It will, however, be universally conceded that the Rose is worth this exalted position in the garden. What else is there that gives us such variety of form

and colour, such an extended period of blooming, such adaptable habits of growth that there can be found, sorts that will climb over a house and cover the roof with flower, or provide a neat and glowing edging to a border, and achieve almost everything the garden requires in between these two extremes? It is because they are sufficient in themselves for most garden purposes that they have appropriated a place in the English garden that is held by no other flower.

Whether it be in the form of pleasant shady walks arched over as—

> "A garden bowered close, with plaited alleys of the trailing Rose,"

or the wilder free-growing masses of the same varieties used to clothe an ugly building, tumbling in glorious profusion of bloom over a bank too steep for grass even to grow thereon, by the side of a road, or perchance overhanging and casting their glowing reflections into the water, or whether in the more conventional and formal arrangement of the Rose garden, it is still the flower of the garden.

In the little garden, however, the restriction of space renders it impossible to indulge in the riot of luxurious growth and colour that is so attractive in Roses planted in free and informal masses in a semi-wild condition. As a matter of fact, it is not all varieties that are suitable for this method of culture, and for the little garden the more orderly arrangement of formal beds is not only preferable but imperative. This does not mean that an elaborate and intricate system of geometrical patterns must be worked out in the form of beds, and filled

with Roses entirely. I am not at all sure that the term "Rose garden" is not often taken too literally. I like that idea of Tennyson's :

> "A garden of Roses,
> And Lilies fair on the lawn."

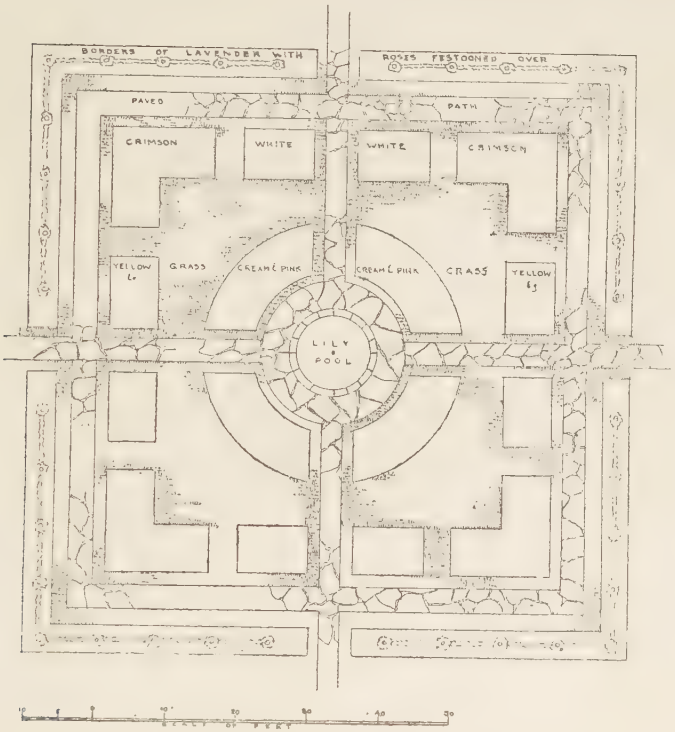
And if your Roses are a little impatient of other things mingling with them, why not give them the beds to themselves, and surround the Rose garden with borders in which all sorts of things can be growing—Irises, Larkspurs, Lupins, pink Carnations, and

> "Crowned lilies standing near
> Purple-spiked lavender."

In making such a garden there are a few points that should be remembered. Stars, crescents, and triangles cut in the grass are neither pleasant to look at nor suitable for their purpose. The design for a Rose garden, and especially for a small one, the whole of which will be seen at once, should possess a sense of cohesion in its various lines. I do not know of any more pleasant design than the one here illustrated. The actual area covered by this garden is only 28 yards square. Hybrid Tea and Tea Roses are the most satisfactory for such beds, as shown in the plan, but if a few old favourites are desired there is no reason why some hybrid perpetuals should not be used. The fault with the hybrid perpetual is, however, that it is not so perpetual in flowering as the hybrid Tea class. If one wishes to have a colour scheme for planting—and I have seen some very charming effects produced in this way—it can be easily achieved. I like the idea of growing the cream or pale yellow and pale pink varieties in one bed

and edging the bed with a pale blue or lavender Viola such as Maggie Mott or Bridal Morn.

Most people have their own particular pets amongst the roses, but as a suggestion of sorts that are happy in such association I will mention amongst the Teas and



PLAN FOR A SMALL ROSE GARDEN

hybrid Teas Madame Jules Gravereaux, Madame Hoste, Mrs. Edward Mawley, Souv. de Pierre Notting, Madame Abel Chatenay, Antoine Rivoire, Madame Ravary and Madame Mélanie Soupert. To get the best effects care should be taken to select Roses

of about the same habit of growth. Then there are the more intense and deeper colours that really demand a bed to themselves, and the glory of their crimson glow is enhanced by planting the deepest purple Viola in association with them. *Viola gracilis,* Purple Robe, is very suitable as it flowers long before the first Rose appears, and goes on flowering throughout the summer. There are, however, some excellent bedding Violas that can be used. Amongst these more brilliant varieties of Roses may be mentioned General MacArthur, Hugh Dickson, Captain Hayward, Leslie Holland, Avoca, G. C. Waud, Edward Mawley, and Richmond.

Then one could have a sunset bed—that is to say, one that shall include all those indescribable but nevertheless beautiful combinations of colour that we associate in our minds with sunset skies ; such are Sunburst, Betty, Madame Edward Herriot, Rayon d'or, Madame Ravery, and Mrs. A. Ward. This bed would look equally well edged with either the lavender Violas, such as Bridal Morn, or with a cream-tinted variety like *V. gracilis Gondolier,* or *Eburnea.* The advantage of using violas of the *gracilis type* is that they can be planted back somewhat into the beds, as their habit of growth is compact and neat, and they will not climb up amongst the roses to the detriment of the latter.

These and many other beautiful combinations can be used, and the garden effects will gain much of pleasing character thereby.

I have already in Chapter VIII. referred to the fact that the paths in such a garden should not be all stone or gravel, but that a certain amount of grass should be

THE EARLY-FLOWERING WICHURIANA ROSE ALBERIC BARBIER ON POSTS AND CHAINS.

To face page 118.

THE WALL BELLFLOWER, CAMPANULA PORTENSCHLAGIANA, GROWING BETWEEN FLAGSTONES.

To face page 119.

introduced. It will be seen by referring to my plan that the paved walks therein are laid with grass on either side, and the effect of this is always happy. If the grass is not less than 18 inches wide it will be possible to cut it with a lawn mower. In these small gardens a 5 feet 6 inches path is wide enough, of which 2 feet 6 inches can be paved and 1 foot 6 inches on either side of grass. No one of course keeps to the paved walks in dry weather, but they are there for wet days. In addition to the grass the introduction of some of the creeping Alpine plants into the crevices between the stones gives a softening effect to the whole design.

The preparation of the Rose-beds is a matter rather depending on the soil than anything else, but, generally speaking, deep digging and well manuring in the first season are essential.

In the borders surrounding such a garden there should be three or four groups of the Madonna Lilies lifting their white purity from masses of dwarf blue lavender and pink monthly Roses ; some broad masses of the blue Catmint (*Nepeta Mussini*), amongst which can be planted Crocuses for spring effects and Spanish Irises for the summer. The orange Lily, *Lilium croceum,* too, should have its place, and I would include in this border a few of the old-fashioned Roses, such as the moss varieties, that do not mind having to compete with other plants for existence. To those to whom such ideas appeal the borders might easily be restricted to the growing of all the older English flowers, and the little garden enclosed by planting along the back of the borders climbing Roses festooned

from pole to pole somewhat as shown in the illustration facing page 118.

I have not mentioned one of the principal charms of the Rose, its perfume ; but it is well to point out that in making a selection due care should be taken to include a good proportion of those that are the best in this respect. Some of the loveliest of the Roses have little or no scent, and although they cannot be omitted from the garden altogether they should certainly be in the minority.

The Rose garden and how to plant it has received so much literary attention that to give long lists of suitable varieties here is superfluous, but a few words of advice on the various classes that should be used will not be out of place. I have already said that the most useful are the hybrid Teas, and for bedding purposes they undoubtedly are. Sometimes it is desired to plant a little Rose hedge ; a simple formal design enclosed by one is an excellent idea. In the small garden the varieties chosen for this purpose should be those that will require the least pruning, and yet not overgrow the area that can be spared for it too quickly. The China or monthly Roses are very useful in this way, and flower for a very long time ; moreover, when there is very little flower on them the foliage and wood is quite attractive. Many of the dwarf Polyantha Roses are also useful for quite low hedges, and a Sweetbrier hedge, when the garden is large enough, is always a beautiful addition, not only on account of its delicate colouring in the single blooms, but also for its fragrance, and it can be kept cut to almost any desired height.

In planting climbing Roses there is always a danger of falling into the trap that so many amateurs succeed in doing. Because Dorothy Perkins is a very beautiful climber—and, indeed, so are all the Wichuriana class to which it belongs—it is used a little too freely. It should be remembered that this particular class flowers very late, and that its actual period of full beauty is comparatively short. It is well, therefore, to use Roses of other classes that flower later and earlier in fair proportions. These can be found among the free-growing Teas, hybrid Teas, Noisettes, Ramblers, Polyanthas, etc., and there are so many of them that to mention a few would be to do an injustice to the remainder. In every garden there should be reserved somewhere a space, perhaps only an odd corner, for a few of those freer-growing classes that are very beautiful, but, on account of their rampant growth, are too overpowering in any set scheme. Such are the Japanese Rosa Rugosa, the Austrian Briers, and the hybrids thereof; the old world Moss, Provence, Damask roses, some of which could have been found in the gardens of England any time during the last three hundred years or more. This old-world corner will always be interesting, with its Cabbage Rose, a sixteenth-century memory, White Provence, which dates from 1777, and York and Lancaster, which, with its white and red flowers, will carry back the memory to the turmoil of the fifteenth century.

CHAPTER XI

CLIMBERS FOR THE LITTLE GARDEN

WHETHER it be in those "high-walled gardens green and old," or in the town or suburban villa garden with which this book more particularly deals, garden life would lose half its charm without the climbing plants. If the flowers are the pictures, the creeping and climbing plants are the poetry of the garden. It may be "yon ivy-mantled tower," or

> "the gardener's lodge
> With all its casements bedded, and its walls
> And chimneys muffled in the leafy Vine."

A cottage porch embowered in Jasmine, Honeysuckle, or Traveller's Joy, a stately pergola where Clematis and Rose, Vine, Honeysuckle, and Wistaria interlace their clinging branches in an affection born, like other affections, of a desire for mutual support, or it may be by some grey ruin where

> "Overhead the wandering Ivy and the Vine,
> This way and that in many a wild festoon ran riot"

—all tell the same story, that it is the climbing frailties in the garden, holding on for support to more rugged, though perhaps grander, strength, that give it grace and elegance.

There is, however, no garden planting that requires more careful consideration than the planting of

THE MOUNTAIN CLEMATIS (C. MONTANA) VEILING AN OLD BARN.
It is equally beautiful on a cottage porch.

To face page 122.

ROSE REVE D'OR GROWING OVER THE END OF A STABLE IN BERKSHIRE.

To face page 123.

climbers. If it is on the house the aspect should be studied with a view to giving the more delicate the sunlight and the protection the house affords. Nor are all climbers suitable for planting on the house. If it be a small one, eschew Ivy and all rank-growing climbers that injure the fabric. Ivy on a grey ruin or a massive stone building is picturesque and safe. On a cottage it looks clumsy, and pulls the woodwork out of the windows, the mortar from between the bricks, and the tiles off the roof. Left to its own devices, it will ensure that, sooner or later, it clothes the ruin it seems to love, for it is quite capable of creating a ruin for itself. There is, moreover, not the slightest reason for planting Ivy, as there are plenty of far more beautiful climbers. In a sunny, warm spot, perhaps where a chimney runs up, plant the fiery Thorn, *Cratægus pyracantha Lalandi*. Nothing can be more beautiful than this climbing shrub, with its orange-scarlet berries when it is doing well, as it generally does in the position I have described. Of course, *Ampelopsis Veitchii*, with its glorious autumn colouring, is known to everyone. If it has a fault it is that it resembles the Ivy in its capacity for destruction of buildings, but it can be kept within bounds much easier, and takes years to achieve the disaster Ivy will bring about in a single season. It will grow on any side of the house, not the least of its merits being that it is self-clinging. Then there are the Ceanothus, some of which are evergreen, and all beautiful, with their flowers in varying shades of blue, from pale lavender to deep indigo. *Ceanothus dentatus* is excellent as a climber. For winter berry there are several varieties of Cotoneaster

that are exceedingly beautiful. The names of Clematis and Roses alone conjure up many visions of delight. To climb over a porch plant a pink rambling Rose, a pale lavender Clematis that flowers about the same time, and some winter Jasmine, and a startlingly beautiful effect will be assured. Or, if you prefer some deeper, richer note, use the purple Clematis *Jackmani superba,* and a crimson rambling Rose with the Jasmine. There are so many places in the garden, however, where Clematis and Roses can be grown with equal success that it is not necessary to have them on the house. One plant that should never be omitted is Cydonia, perhaps better known as *Pyrus japonica.* Perhaps *coccinea* is the best, but they are all very early flowering, and likewise very brilliant. Of the jasmines there are three, all of which are useful : *J. nudiflorum,* the winter-flowering yellow ; *J. officinale,* the sweet-scented white variety, which is summer-flowering ; and *J. revolutum,* a summer-flowering yellow sort. One climber I would not be without is Wistaria, either *W. sinensis,* or *W. multijuga,* and if planted with the winter-flowering yellow Jasmine three things are assured : a glorious display of lilac or blue blossoms in May and early June, walls clothed with luxuriant green of an exceedingly attractive tone throughout the heat of the summer, and a winter blaze of pure yellow. Then there are the Honeysuckles, Passion flowers, Magnolias, and many others, enough to plant all round the house and cover it from top to bottom if desired. But if the house has anything of beauty in its design I would not cover it all. On buildings that are in themselves attractive use creepers sparingly. The province of

the gardener is not to ruin good architecture, but to enhance what beauties it possesses.

Of climbers that will cover and hide ugly fences, clothe unsightly banks, create shady walks and arbours, there are enough and to spare. All those I have mentioned are suitable, and to them can be added the Vitis, of which there are forms that fruit, and are beautiful therefore, and others whose greatest attraction lies in their glorious foliage and glowing autumn tints ; *Vitis Coignetiæ purpurea,* a purple form, turns crimson and orange in the autumn. *Polygonum baldschuanicum* is a rapid climber, and smothers itself with white, or rather pink-tinted, flowers from early June to late September. The Passion flowers, too, are always attractive, and are hardy in most places, although they sometimes suffer during very severe winters ; but even when, as sometimes happens, they are severely cut by frost they usually break out quite freely again in the spring. There are two good forms, *Passiflora cœrulea,* with pale blue flowers, and a white variety, called Constance Elliott. They flower most of the summer, and in the autumn produce large orange fruits that are ornamental for several months longer. Of the Clematis that are beautiful there are too many to mention in detail, but there are one or two that it will be well to have, amongst numerous others : Nellie Moser, a silvery white variety, with a carmine band in each sepal, and will go on flowering in mild weather until Christmas. Lady Northcliffe is one of the best of the lavender-blue varieties, and flowers from July onwards. It is particularly beautiful when planted to ramble amongst pink Wichuriana roses, and begins to

flower at the same time. An old favourite of mine is Duchess of Edinburgh, which is a very fine double white, and amongst the single whites Anderson's Henreyii is, to my mind, still the best. Of course there are many others, lilac grey, violet purple, silvery lilac, mauve, and many other exquisite shades that answer Ruskin's definition of the more beautiful colours as those that can neither be named nor adequately described. I have not named one hundredth part of the many beautiful climbers that can be used in the little garden to cover ugly fences, beautify uninteresting buildings, festoon across shady walks, and some that will, like *Clematis montana,* climb a tree and fall in profuse cascades of starry white flowers from its branches; but those I have mentioned will give an idea of the right directions in which to seek any other varieties that may be required.

YELLOW JASMINE GROWING OVER A COTTAGE DOORWAY.

To face page 126.

THE GARLAND ROSE.

To face page 127.

CHAPTER XII

HINTS ON MAKING GARDEN STEPS AND TENNIS-COURTS

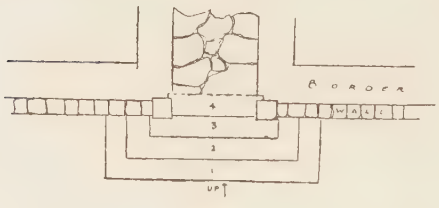
As this book is published mainly for those who do their own gardening, a few hints on how to construct the sometimes requisite steps and tennis-courts will not be out of place.

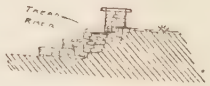
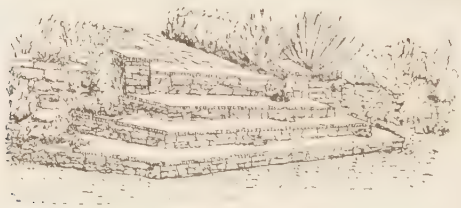
Let us take the steps first. In some of the competition plans these would be necessary, but in no case is there a difference of levels of more than 2 feet shown. This means four steps, each having "risers" of 6 inches. Garden steps should never be of greater depth than this, nor have less than a 1-foot tread—15 or 18 inches is better still. The most attractive-looking and serviceable steps I know are made of flat paving treads and random rubble risers. Random rubble consists of all sorts of things, such as small pieces of stone, broken bricks or tiles.

So far as design is concerned, many ideas will present themselves to the builder, and the circumstances will control the construction to a very great extent.

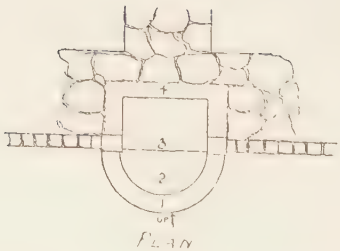
On the next page sketch plans are given of two simple forms of steps that can be made to look exceedingly pretty. Remember that in the small garden massive builders' work is out of place. Such work as is done, however, should be solid and well constructed. Nothing is more annoying than to find a few weeks after con-

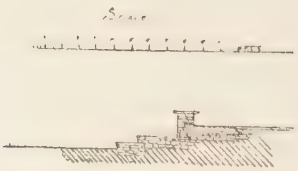
struction the tread of a step loose or broken. First excavate the position for whatever steps are required. Then start with the lower step and build the riser in rubble and cement to the required height. The treads





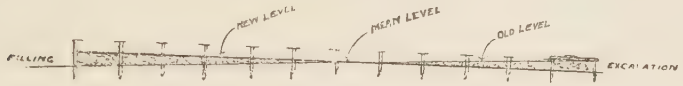
SKETCH OF STEPS

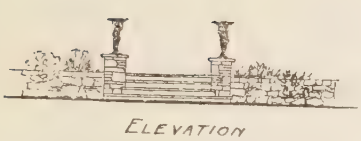


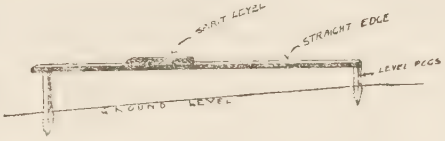


should be previously cut to fit, and as the building proceeds, small pockets may be left where the joints occur, filled with soil so that a stonecrop or creeping thyme may be planted in the joint. Having built the first riser, place the tread in position. These should be

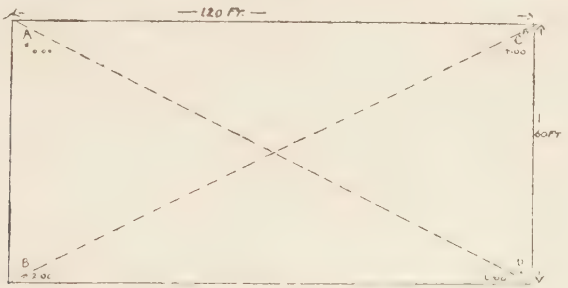
wide enough to allow them to be carried several inches under the next riser (see sectional drawing). Proceed thus until the whole is complete. When thoroughly dry and "set" the planting can be done. It is as







well to remember that the steps have to be walked on, so that it is useless putting anything of a very choice nature just where it will be trodden on. Although I have recommended 6-inch risers, it is best to make the



D 6 feet higher than A.
C 4 " " "
B 2 " " "

steps 6 inches at the back and $5\frac{1}{2}$ inches in the front, thus allowing for water to run off freely.

Now with regard to tennis-lawns. Most people will prefer to have these made by someone familiar with the requirements, and where possible this course is recom-

mended. For the benefit of those who by force or choice do it themselves, the following advice will prove serviceable :

The first thing to do is to level the ground. Broadly speaking, 120 feet by 60 feet is the area required, although there will be a tendency to restrict the width somewhat in small gardens, and often they are made 50 feet wide, or even less. Let us assume we have a plot of ground 120 feet by 60 feet to level for tennis. What is the most economical method of doing it ? The first thing is to find the mean level, so that the higher portions may be excavated just sufficiently deep to provide the earth to raise the lower end to the required height without having to bring in or cart away any earth. The amateur can easily determine this by the following method : Procure a straight-edge, a spirit-level, and a number of pegs. Start from one of the higher corners of the plot and drive in a peg to the ground level. Work diagonally across the plot, and drive in another peg 10 feet from the first, using the straight-edge as illustrated. Drive the second peg until the bubble of the spirit-level remains central. Then proceed to drive in a third peg 10 feet farther on, and repeat the procedure. It will easily be seen that when the bottom corner is reached the total fall diagonally across the plot will be just as much as the top of the last peg is above the ground—in the case of the plot illustrated, 6 feet. Divide this height by two, and we get a mean level of 3 feet. This means that we shall have to excavate 3 feet at the top, and place the earth at the bottom to raise it 3 feet. Now drive in a peg at the bottom corner to the mean level—that is,

3 feet above the existing level at that point. Using the straight-edge and spirit-level, place a number of pegs in all directions, 10 feet apart level with this. All that is now required is to commence digging at the upper end and filling the soil to the top of the pegs at the lower. As the soil will be placed loosely at first, it should be trodden down, to prevent, as far as possible, settling when the turf is laid. The top soil should be removed and kept to place on top again. When the ground is levelled it may be necessary to introduce drainage. This can be achieved by laying diagonally across the ground agricultural pipes of 3 inches diameter, in trenches dug not less than 12 nor more than 18 inches deep. A light dressing of manure can be given to the lawn, and it can be either turfed or sown as circumstances permit. If sown, the finished level should be previously broken down very finely and well raked, and sufficient time given for settling to take place, so that any hollow places can be filled in before sowing. If turfed, the straight-edge and spirit-level should be constantly used whilst laying the turf to see that the varying thicknesses of the turf do not upset the general level.

In excavation, banks will be created. These can be dealt with either by creating dry walls to retain the upper level, which are an added attraction, as they offer facilities for growing Alpine and creeping plants therein, or the banks can be turfed. This latter method is the less desirable as it makes a great deal of clipping and trimming necessary, takes up more space than the wall, and robs one of the chance of one of the daintiest forms of floriculture, "wall gardening."

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